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CECIL CUNNINGHAM

THE NATIONAL THEATRICAL WEEKLY

Gee Whiz, What A Hit!

That's what everybody says about—

JUST ONE MORE DANCE

If there is any doubt in your mind regarding the above statement, play it over and judge for yourself

JUST ONE MORE DANCE

FOX TROT

Piano

by LOYAL CURTIS
Arr. by W. C. Polla

The piano score for 'Just One More Dance' is written for piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The score consists of 16 measures, ending with a double bar line. The tempo is marked 'FOX TROT'.

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Successor to Van Alstyne and Curtis

The vocal score for 'Just One More Dance' is written for voice. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The score consists of 16 measures, ending with a double bar line. The tempo is marked 'FOX TROT'.

Smile and thrill me through dear,
Mel - o - dy en - thralls me,
To my heart it calls and whispers.
While the band is play - ing, And you're
gent - ly away - ing, Per - chance
glance will bring ro - mance; Just one more
dance.

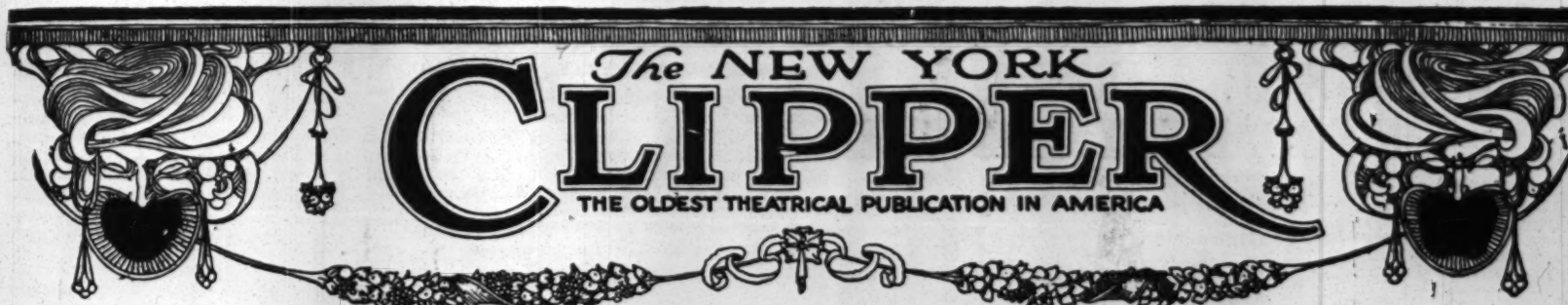
BROOKE JOHNS at "THE TENT"

IS SINGING IT EVERY NIGHT

Piano copy, vocal and dance orchestrations are now ready for musical acts, dumb acts, singing and dancing acts

L. B. CURTIS, Music Publisher 1658 BROADWAY
NEW YORK

(Successor to VAN ALSTYNE and CURTIS)



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BROADWAY SHOW HITS FAIL MISERABLY WHEN SENT ON ROAD

**Artistic Successes Do Not Interest the One and Two-Night Stand
Audiences and Plays Which Have Been Enthusiastically
Received in New York Are Hopeless When Sent Out**

That most of the artistically successful Broadway shows are not worth anything on the one-, two- and three-night stand tours which are so large a part of the country's theatrical business, is the almost unanimous opinion of touring managers who are thoroughly acquainted with this branch of the business. This is one of the real reasons behind the falling off in the number of dramatic attractions playing on tour this year, it is said by experienced managers.

During the last few years New York has seen produced a number of highly artistic dramas and comedy-dramas which have proved financially successful as long as they played on Broadway, and even when they played the few larger cities throughout the country. These plays, however, road managers insist, are almost worthless as far as the short-stand towns are concerned. The small town public has not been educated up to the standards of these plays, and cannot understand them.

Broadway producers now, when producing a light, artistic comedy or a tragedy which is far above the usual dramatic play, often figure on only a short run in New York, until the comparatively small public which wants this sort of play is exhausted. Then the show is good for Boston, Philadelphia, Chicago and the week-stand tours like Detroit, Cincinnati and Cleveland. Producers of such plays start out with the understanding that their plays have practically no further value to them, entirely eliminating the once-profitable one-night stand territory from their plans.

"The great change in the theatrical business as regards the one-nighters is not readily seen now," said one road manager of over twenty-five years' experience. "The past attitude of the New York producer may best be illustrated by the present views of the motion picture producers. The movie producer realizes as well as anyone else that his pictures could easily be made more artistic, but, knowing that the greatest consumption of pictures is in the smaller cities and towns, keeps his productions down to the level of the small town audience.

"The Broadway play producer is, for the most part, neglecting the one-night stand towns. Plays which are accorded

enthusiastic reception in New York are almost hopeless as far as the provinces are concerned. There are very few Broadway shows now which will be sent out on tour in the fashion they used to be. When a manager got a hit several years ago, he immediately organized from three to six, or even more, companies for the road. With the exception of 'The Bat,' which has the popular appeal, this phase of the business is non-existent this year. There are plays which have run as long as a year in New York, and only one company has been sent on tour. 'Just Married,' for instance, ran a year on Broadway. It played for twenty weeks in Chicago. A second company was organized and sent on the short-stand territory and will soon close. The road wants dramatic shows, but it wants the sort it can understand. 'He Who Gets Slapped' or even 'The Dover Road' would be way over the heads of the average small town theatregoer."

The majority of the shows on tour which can be said to be enjoying good business are the musical shows with Broadway reputations. But even with these the road has changed. The dope about the big shows on Broadway spreads quickly all over the country nowadays, and the small towns are not satisfied any longer to pay high prices for shows three years old. The music from popular Broadway musical shows is just as well known, by reason of the phonographs, in the small towns a thousand miles from Broadway as it is to the first-night audiences, and the small town audiences are not anxious to hear this music sung two years or three years after they have forgotten about it, is the reason advanced by one manager.

Managers are more and more becoming aware of the fact that even successful musical shows should be produced for the road not later than a year after they open on Broadway.

The fate of "Mary" and "The O'Brien Girl" on tour are good examples of the present road psychology. "Mary" was a big hit two seasons before, both on tour and in New York. This season "Mary" only lasted a few weeks on tour, and "The O'Brien Girl," a medium sized hit in New York, lasted no longer on tour.

NEW NAME FOR CAPITOL

WASHINGTON, D. C., Oct. 16.—The name of the Capitol Theatre has been changed to that of "The President," by Arthur Leslie Smith, lessee.

Henry Duffy manager of the house has completed the cast of his company for the season of stock which begins this week with "East is West." Eileen Wilson has been engaged to play the leading feminine parts and the other members of the organization include, Graham Velsey, Robert Lowe, Grey D'Emmery, Neil Hamilton, Helen Blair and others.

DREW FIFTY YEARS ON STAGE

CHICAGO, Oct. 16.—John Drew, who is co-starring with Mrs. Leslie Carter in "The Circle" at the New Selwyn, celebrated the start of his fiftieth season as an actor last night. His first appearance was in his mother's theatre on Arch Street, Philadelphia, on October 15, 1872.

Mr. Drew expects to celebrate the completion of his half-century of acting on March 23, 1923, with a gala performance in New York, marking an event seldom duplicated in theatrical history.

CHICAGO "THEATRICALY DEAD"

That Chicago is "theatrically dead," is the statement made by Sheppard Butler, dramatic critic of the Chicago Tribune, in the Sunday issue of the paper as coming from one whom he states is "presumed to know."

Butler, in discussing the peculiar theatrical situation in that city with good plays receiving practically no support, said "The current season in the playhouses, is I suppose, the most perverse and perplexing in history."

The instance which particularly drew Butler's fire was that of "The Bill of Divorcement," which closes on Saturday night, after an engagement of but two weeks. Receiving the highest praise from the reviewers, and with successful runs of the play in New York and London, the Chicago playgoers still did not patronize it sufficiently to warrant keeping it running beyond Saturday.

Allan Pollock is starred in the play and the cast while not the same as appeared in the New York production is excellent.

"The Bill of Divorcement" has been pronounced as incomparably the best play brought to Chicago this season.

ACTOR INJURED IN FALL

ROCKY MOUNT, N. C., Oct. 16.—Harry Howard, of New York, leading man with "The Girl From Greenwich Village," is confined to a hospital here because of injuries received Saturday night, Oct. 7, by a fall through the scenery trap door at the Masonic Theatre. The hospital authorities say his arm is broken and one of his legs is badly shattered. There is a possibility that the leg may have to be amputated.

The accident occurred at the conclusion of the performance. Just behind the stage there is a trap door through which the scenery is lowered. The room in which the actors dress is just beyond this. Howard being unfamiliar with the theatre, having played it for the first time that evening, stepped blindly through the opening, landing on the floor, a considerable distance below.

TWO FOR ONE OPENINGS

PROVIDENCE, R. I., Oct. 16.—Two new shows scheduled for New York City, opening here this week and next, are offering two seats to both attractions for the price of one admission.

Henri Bataille's "The Love Child," a modern drama in four acts, produced by A. H. Woods, opens here tonight. "Up She Goes," a musical play with Donald Brian, is scheduled to open next Monday, October 23rd. Included in the price of a ticket to "The Love Child," is a ticket to "Up She Goes." Evening prices are 50 cents to \$2.00. This cut in price is in contrast to a first night in New York when the price of admission is generally doubled, and in the case of a big musical play trebled.

CHESTNUT STREET RE-OPENING

PHILADELPHIA, Pa., Oct. 16.—The long delayed opening of Shubert Vaudeville in this city is now definitely announced to take place next Monday, October 23, when the Weber and Fields unit, "Re-United," opens at the Chestnut Street Opera House.

ART THEATRE FOR BROOKLYN

That Brooklyn is to have a theatre similar to the Theatre Guild of Manhattan became known last week when it was learned that within a few days a certificate of incorporation will be asked for the Brooklyn Art Theatre. The organization is to be launched by a group of young men and women who are interested "in art for art's sake."

The organizers of the Brooklyn Art Theatre come from all walks of life and are bound by the common ties of art and the desire to produce that which is worth producing. Among them are Joseph Zuro, conductor of the Zuro Opera Company; Elbert A. Trommer, journalist and drama critic; Miss Louise Boslett, of the Strand Theatre and instructor in ballet dancing; Charles G. Eichel, principal of Public School 158; Dr. A. Roth, chairman of The Friends of Art of Brooklyn, and Nathaniel Pasternack, art instructor in the Manual Training High School.

One of the aims of the Brooklyn Art Theatre is to encourage contemporary playwrights to produce new plays indicative of the modern spirit, while another is to permit a wide scope in experimental staging. The certificate of incorporation will be applied for by Ethan R. Katz, an attorney, of No. 215 Montague Street, Brooklyn.

THREW PENNY AT ACT—FINED \$50

MIDDLETOWN, Ct., Oct. 16.—Irving I. Vaughn, a sophomore at Wesleyan University attended the Grand theatre Saturday night and as the act, Evans and Martin, were on the stage the lights went out.

There were about one hundred students in the theatre at the time and a shower of pennies landed on the stage, some of them hitting the performers. An officer was present and he took Vaughn in charge and marched him to the station house.

In court where he was arraigned Judge Warner said, "So you've got so much money you throw it to the birds, eh?" "You do this sort of thing while mamma and papa do their utmost to keep you in college, do you?" "I'll fine you \$50 and costs," the judge decided, and this amounts to \$60.10. Vaughn did not have the amount with him and the judge placed him on probation while he gets the money together.

KEITH AFTER LYNN THEATRE

WHITE PLAINS, N. Y., Oct. 16.—The E. F. Keith interests are negotiating for the Lynn Theatre here, which if consummated will give White Plains a theatre playing big time vaudeville. The Strand and Palace theatres are also reported to be in the deal, the details being expected to be completed some time this week.

Theatres affiliated with the Keith circuit are in Yonkers and Mount Vernon, but after the acquisition of the Lynn Theatre it will probably be the first house in Westchester County to bear the Keith name.

Managers of the local theatres involved in the deal do not affirm or deny the story.

"PAINTED FLAPPER" GOING OUT

"The Painted Flapper," a new show intended for the road, is now in rehearsal at Bryant Hall. William T. MacDonald is the producer, the show being an all Equity cast.

THREE NEW SHOWS ARRIVE ON BROADWAY THIS WEEK

Two Dramatic and One Musical Production Make Up List That
Fills Broadway's Theatres—Few Shows Are Doing
Better Than Fair Business

With but three new plays to be added to the list this week, October, this year, is proving less productive in the way of new productions than usual. Saturday will see fifty productions on the New York stage, however, which compares well with other years.

"Swiftly," which opened at the Playhouse Monday night is a melodrama by John Peter Toohey and Walter C. Percival. The leading character is a prizefighter, a role played by Hale Hamilton, and in his support are seen Frances Howard, William Holden, Humphrey Bogart, Grace Goodall and others. The play is presented by William A. Brady.

At the Bijou, Grace George returned to the stage Tuesday night in another adaptation from the French, this time "Aimer," the work of Paul Gerdal, whose play "The Nest" was also adapted by Miss George. "To Love," which ran at the Comedie Francaise about a year ago, has but three characters and in the other roles are seen Norman Trevor and Robert Warwick. This is also a Brady presentation.

On Thursday night the new Music Box Revue will make its bow. Irving Berlin has written most of the music for the new revue and Hassard Short has again done the staging. Sam H. Harris is making the presentation. A very large cast is announced, the principal members of which are John Steele, Grace La Rue, Charlotte Greenwood, Clark and McCullough, William Gaxton, the Fairbanks Twins, Hal Sherrman, William Seabury, Robinson Newbold, Ruth Page, Helen Rich, Amelia Allen, Olivette, McCarthy sisters, Margaret Irving, Rath Brothers, Leila Ricard, Rosemary, Margaret McKee, and Esther Banks. The play goes into the Music Box Theatre, built especially for these productions.

BUCKNER IN THE TOMBS

Arthur Buckner, the agent and at one time a well known trick cyclist, who has been lodged in the Tombs for the past two months under \$10,000 bail, charged with getting money under false pretenses, is making an effort to obtain a trial and have his bail reduced to \$3,000.

Buckner is making an effort to raise the \$300 necessary to pay the premium of a bail bond, so that he may be released. He asserts that he will be able to prove at the trial that he is innocent of the charges against him. He was arrested several months ago charged with having sold quarter shares, for \$1,000 apiece, to six different men in one cabaret revue venture. He was arrested on a somewhat similar charge in Philadelphia and spent several months in jail there before being brought to the Tombs.

SPICE SHOW AT \$2 TOP

Boston, Oct. 16.—"Spice of 1922" opened at the Boston Opera House on Monday, playing to a top of \$2. This theatre has not housed legitimate attractions, other than Shakespearean companies, like Mantell's, for some time. The only feature players left in the cast, which had a score of them when it opened in New York, are Veleška Suratt, Georgie Price and Midgie Miller.

PLAYWRIGHT IN SHOW

CHICAGO, Oct. 14.—The part of the press agent in "Under False Pretenses" which Mr. Leo Ditrichstein is so successfully playing at the LaSalle Theatre has been rewritten and Ben Hecht, the author, will himself play the part. Hecht has never acted before. He has gained quite some fame as being the author of "Eric Dorn" and "Gargoyles."

This completes the week's new productions. For the following week, the last in October, there are but three possibilities out of the many plays that were tried outside of New York. These are "The Insect," another play by the Capek brothers, which is awaited with interest because of the sensation made by the Theatre Guild's production of "R. U. R.," which is by one of the Capek's. "The Insect" will come to the Jolson Theatre, replacing "Blossom Time" which moves to the Bayes. "The Fool," which was tried out on the coast, is Channing Pollock's most pretentious work so far. Heading the cast is James Kirkwood. The Selwyns are making the production but have not as yet announced where it will be seen. The third possibility for the week of October 23, is "The Last Warning" a mystery play which will be presented by Michael Goldreyer and Michael Mindlin at the Klaw Theatre, Monday night. William Courtleigh will be seen in the leading role.

The dearth of new plays coming into the city cannot be ascribed to the shortage of houses for, while practically all the available houses are filled many of the productions now playing are merely hanging on because there is nothing else to take their place. A good half of the present Broadway attractions are anything but that and if a substitute could be found that would be a more assured box office fattener it would be immediately brought in. In substantiation of this there were two closing Saturday. "That Day," which had a brief two weeks engagement at the Bijou made room for "To Love" and "Hunky Dory" which had been at the Klaw Theatre for six weeks closed, leaving that house dark for a week until the coming of "The Last Warning."

FOX IN "OH LOOK" REVIVAL

SAN FRANCISCO, Oct. 14.—Harry Fox will be starred in a revival of the musical comedy "Oh Look," which will open at the Shubert-Curran Theatre here Thanksgiving week. The production is being made by Nat Goldstein, the music publisher. The show will play three weeks here and will then tour the Coast and Canada, and east as far as Denver, according to present plans.

"Oh Look" was first produced at the Vanderbilt Theatre in New York, with Harry Fox in the cast. Several interpolated numbers will be used in the revival. For the past two seasons Fox has been touring in vaudeville.

BIG RECEIPTS FOR GRAND OPERA

The four week engagement of Fortune Gallo's San Carlo Opera Company, at the Century, New York, was decidedly profitable, yielding \$115,000 in total receipts.

The company closed last Saturday night, and opened Monday at the Eastman Theatre, Rochester, New York, where it will remain for the week under a stipulated guarantee. A three week Canadian engagement will follow, after which the company will play Boston and Philadelphia. Having fulfilled these engagements the company will make a tour of the west with the Pacific Coast its ultimate destination.

"MAN ON BALCONY" OPENING

The Shuberts have placed "The Man On the Balcony," by Frank Smithson, into rehearsal, and will open the show in Stamford, Conn., on October 27. Cyril Scott will be featured in the cast which will include Otella Nesbith, Arthur Barry, Noel Leslie, Hal Briggs, William Lennox, William T. Hayes and Frederick Kerr.

ISADORA'S PROPERTY ATTACHED

Property of Isadora Duncan, her bank account, was attached last week on a claim of \$976.30, with interests from April, 1917, and court costs, brought by Philip Ritter and Margaret Landau, advertising agents of No. 63 Park Row. The famous dancer arrived in New York last week, and the property was attached almost as soon as she landed. The attachment was procured by reason of the fact that Miss Duncan is no longer an American citizen, but now is a resident of Russia, through her marriage to a young Russian poet who is now with her in New York.

The plaintiffs in the action alleged that, at Miss Duncan's request, they handled the advertising for the dancer's concerts between April 15 and 28, 1917. They expended on her account, it is alleged, more than \$800, which she did not pay.

General denial to the allegations made by the advertising agents has been filed by Miss Duncan, who claims that she paid all money she owed Ritter & Landau for their work.

The law firm of House, Grossman & Vorhaus acted for the plaintiffs.

"ON THE STAIRS" AT DALY'S

Arnold Daly and Joseph Shea, his manager, having called a temporary truce in their recent controversy attendant upon Daly's interpretation of the Swami in "On the Stairs," the piece began a supplemented run at Daly's Theatre (not Arnold's, but the renamed Sixty-third Street Music Hall) on last Monday evening. The incoming of the new Brady production, "Swiftly" to the Playhouse, made the shift inevitable.

A. E. A. RULING FOR PARADISE

Three weeks' free rehearsal of "Paradise Alley" has been granted to Carle Carleton by the Actors' Equity Association, providing the manager lives up to certain specifications. Carleton closed "Paradise Alley," his new musical comedy, two weeks ago on tour and is rewriting it.

Carleton must pay one week's salary to any actor or chorus girl with the first company who is not engaged, and he will have to pay two weeks' salary to any person who rehearses for the second time and is dismissed before the show opens, the ten-day probationary period being cancelled. For all rehearsals over three weeks Carleton must pay full salaries.

"Paradise Alley" rehearsed for seven weeks before it went out, the chorus people being paid for overtime rehearsals. The show was said to be "bad" on its try-out dates and needed a great deal of fixing. Friends of the producer point to the fact that his exceedingly profitable "Tangerine" was bad on its out of town try-outs and had to be extensively rewritten.

PANTAGES MANAGER A SUICIDE

SPOKANE, Wash., Oct. 16.—T. Clark Walker, manager of the Pantages Theatre here, committed suicide last Thursday, October 12, leaving a widow and one son. Several newspapers in this city, in publishing the news item, mentioned a shortage in the box-office cash. This has been denied by the Pantages officials here, who state that the cash was balanced to a penny and that the books were absolutely straight. Walker had always been of a cheerful disposition, but since undergoing a serious operation last year had been despondent.

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superior quality.*



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SOCIETY FORMED TO COMBAT SCANDALOUS PUBLICITY OF STARS

Famous Theatrical Lawyers and Stage Stars Seek to Secure "Uplifting" Publicity for Theatre Folk—Seek to Do Away With Needless Notoriety

Laying all the unfavorable impressions of theatrical folk, and the notoriety attached to them at the door of press agents of the "scandal" type, an organization of theatrical stars and laymen connected with show business, has been organized to combat all publicity purveyors who draw attention of the wrong kind to the stage. This movement was started last week, under the leadership of Bernard A. Grossman, a newspaperman with the support of Edward Lauterbach, a well-known lawyer, Judge Moses H. Grossman, of the legal firm of House, Grossman and Vorhaus, Judge Lauer, George Gordon Battle, the well-known attorney, Florence Reed, Margaret Lawrence, Vera Michelena, Marion Coakley, Fritz Scheff, Pauline Frederick, Marjorie Rambeau, Harry K. Morton, Wallace Eddinger, Elliot Nugent, and Chamberlain Brown.

The purpose of this organization, which is as yet unnamed, is to give to the public a legitimate report of the doings of the stage, and of those connected with it. They will deal with personalities only where those personalities exemplify principles, and will combat misconceived publicity which gives to theatredom nothing but publicity of the scandalous type.

It is their intention to enlist the entire show world in aiding them to do away

with the notorious type of press notices, and in their place, secure the good will and respect of the public, and thereby place the stage on the solid foundation of respectability which it deserves to have. A campaign for new members is to be started immediately.

A large factor in aiding the organization, is hoped to be secured with the Actors Equity Association, and also the National Vaudeville Artists Club. With the co-operation of these organizations, the membership of the new society would be increased by thousands, and its power would be almost unlimited. As yet, no definite steps have been taken to enlist the aid of the Equity, or the N. V. A., but will be done during the current week. In addition to these, the society intends to secure the aid of all artists' clubs and organizations, which would include the Actors Fidelity League, the Actors Catholic Guild, the Lambs Club, the Friars, and the Green Room Club.

When their campaign for legitimate publicity in regard to the artists in the dramatic, musical comedy and vaudeville field has been launched, it is also planned to take in the motion picture artists, which has been the most blasphemed part of the theatre world. A large number of film stars have signified their desire to join.

"HITCHY-KOO" NEEDS FIXING

PHILADELPHIA, Oct. 16.—The Shuberts presented Raymond Hitchcock in a new version of "Hitchy-Koo" at the Shubert Theatre here last week, for an engagement to last for two weeks, after which the show is to go to New York. "Hitchy-Koo of 1922" was written by Harold Atteridge, with music by Jean Schwartz and Cole Porter. J. C. Huffman staged the production.

"Hitchy-Koo" will need a great deal of revision before it is worthy of Broadway presentation, the two acts and thirty scenes of which it is now composed being bright in a few spots, but dull and draggy in others. Hitchcock is entertaining in many bits, but lets down too often to satisfy those who remember Hitchcock of several years ago. Benny Leonard, the lightweight champion gives a snappy scene showing some training stunts and a realistic boxing match. Brendel and Burt with their Swede comedy are funnier than ever, and work very hard all through the show, as does May Boley. Jack Pearl is greatly responsible for many laughs with his dialect and antics with Leonard. Lloria Hoffman is one of the few remaining prima donnas in musical comedy with a voice. Jack Squires, Martha Mason, O'Hanlon and Zamboni, Ben Bard, Edythe Baker, Conchita Piquer, Billy Ritchie, Harry and Grace Ellsworth, Helene Dahila, Audrey Maple, Beatrice Swanson, Louis Hector, Alice Ridmor, Marcella Swanson, Danny Dare, Evelyn Martin, Helen Kern and Irving Martin, with the chorus of sixty complete the cast.

REVUE AT ROCKWELL TERRACE

Al Herman has added a couple of new features to his "Frolics of 1923" which he has just opened at the Rockwell Terrace in Brooklyn. In one of the scenes the entire chorus appears in fantastic attire, each girl holding a parrot while she dances. This scene has caused more than a little favorable comment and crowds are gathering nightly to witness the novelty. For his other feature, the producer has engaged the Norrie sisters in a dancing and singing act which is also carrying the revue to success.

The case includes Mabel Jones and Margaret Owen, supported by a chorus of fourteen.

FRANK DELMAINE ILL

KANSAS CITY, Mo., Oct. 16.—Frank Delmaine, Equity representative in charge of the Kansas City office, is ill here of the Dangue fever, which he contracted last week in Texas, where there is an epidemic of this sickness. Delmaine was forced to return to his home because of his illness.

Texas is suffering from an epidemic of this sickness, Delmaine said, and the theatrical business there is feeling its effects in lessening patronage. Dangue fever is a form of malaria, believed the result from mosquito bites, and although it is rarely serious, the infected person can hardly ever attend to his usual duties until completely recovered.

LARSEN HONORED IN BOSTON

BOSTON, Oct. 16.—R. G. Larsen, manager of B. F. Keith's Theatre here, was the guest of honor at a dinner given to him last week by the Association of Theatre Managers of Boston. Larsen for the past five years has been president of the Association and of the Allied Theatres of Massachusetts. The dinner was held at "Wardhurst," Lynfield, Mass., the home of "Hap" Ward, of Ward and Vokes and of Mrs. Ward, professionally known as Lucy Daly. A large sterling silver loving cup was presented to Larsen in honor of the occasion.

COHAN'S NEXT PRODUCTION

"The Song of the Dragon," a new drama by Augustus Thomas, founded on a story by John Tainter Foote, will be George M. Cohan's next production. Casting was begun last week and it is expected to go into rehearsal next week. Helen Gahagan, whose acting was the outstanding feature of "Dreams for Sale," is being considered for the leading feminine role.

ACROBAT IN ACCIDENT

Frank Shaggett, a vaudeville performer of the act known as Kelly, Rogers and Kelly, was taken to the hospital in a serious condition last week, after falling from a height of several feet, headlong to the floor. The accident occurred in a gymnasium at 252 West 116th street, where Shaggett was practising. His left side was paralyzed by the fall.

PARADISE CLOSED FOR YEAR

Paradise, the restaurant and cabaret being operated in the former Reisenweber Building, at Fifty-Eighth Street and Eighth Avenue, will be closed for a period of one year as a penalty for violations of the Volstead Act. This ruling is in pursuance of an order signed last week by Federal Judge Manton.

Paradise is the first Broadway supper club to be closed under this provision. The bolt went up on the establishment last week, and it is doubtful if the Columbus Circle cabaret will ever resume activities. The ruling bars its use as a food or entertainment place for the period of one year. While this is the first place in Manhattan to be confiscated by the Government, it is the second in the Greater City, the first having been The Ritz, in the downtown theatre section of Brooklyn, which was subjected to a similar order two years ago. That place was operated by Henry Fink, who has since organized the Ritz Producing Company.

Paradise was operated by a holding company known as the Fifty-Eighth Street Restaurant Company, its officers consisting of John Wagoner, Beni Ueberall and Walter Kaffenberg. This company leased the restaurant from John Reisenweber who had operated the restaurant for more than twenty-five years.

The controversy with the Federal authorities dates back to last New Year's Eve, when Assistant United States District Attorney House conducted a raid on the establishment. While that case was pending, it is alleged that other arrests were made for violations of the prohibition law. This is said to have precipitated the signing of the final order last week.

Judge Manton's order, in this case, was hailed by U. S. District Attorney Hayward as "the biggest thing to restore respect for the law since the Volstead Act went into effect anywhere in the United States."

THE EQUITY DUES BOOST

The raise in entrance fees and admission dues recently adopted by the Actors' Equity Association has led to many members writing in to the office both praising the move and complaining against it. One complaint to the effect that the raise is only favored by the "high priced actors" and not the actor in the tent and rep. show fields was met with the statement, made by Secretary Frank Gillmore, that the meeting at which the resolution was adopted was attended by actors of every class.

The next issue of Equity, Gillmore stated, would carry a complete resume of the causes leading up to the adoption of the resolution raising the yearly dues from \$10 to \$18.

MARTELLE IN STOCK

Martelle, the female impersonator, is filling an engagement of six weeks with Western stock companies, appearing in Julian Eltinge's former vehicle, "The Fascinating Widow." Martelle is carrying a well drilled sextette of girls. Martelle and the girls head the show, with the remaining roles being done by the members of the resident company. This idea will be tried out locally in December by the Alhambra Players, the stock organization at the Alhambra Theatre, Brooklyn.

HARRIS GETS ROAD RIGHTS

Sam H. Harris will send out the Theatre Guild production of "He Who Gets Slapped." Richard Bennett will again head the cast, which, but for a few minor exceptions, remains practically the same as when the piece was presented here. It will play the Shubert-Riviera next week and will then take to the road.

Joseph M. Gaites is associated with Mr. Harris in the production.

GLORIA QUILTS GOETZ SHOW

Gloria Foy, who was signed two months ago by E. Ray Goetz for his new musical show soon to be produced, has gotten out of her contract by paying \$700, representing two weeks' salary, to the producer. The money was paid by Miss Foy to Equity, who will turn it over to Goetz.

CHICAGO BUSINESS STILL DULL

CHICAGO, Oct. 14.—Show business here this week has been a little better than last, which does not say very much. The weather has been favorable excepting the first two days of the week when old Jupiter pluvius paid a short visit, which kept down attendance somewhat.

There is only one new production offered the playgoer for the coming week: "The Charlatan," which comes to the Playhouse tomorrow night, following the short stay of that well-acted comedy "The Dover Road." The return of Pauline Lord in "Anna Christie" will be good news for the many admirers Miss Lord made on her long engagement here last season. However, she will tarry only for two weeks as "The Hairy Ape" will come into the Studebaker on the 29th.

"A Bill of Divorcement" at the Powers which opened Sunday night is doing nicely. Allan Pollock received splendid press notices as well as his supporting cast. "Thank U" at the Cort looks like it is settled here for a long run. "Cat and The Canary" is doing good business at the Princess. This is the only mystery drama in Chicago.

Al Jolson is still doing the biggest business in town at the Apollo. "Six Cylinder Love" with Ernest Truex and a good cast has taken a strong hold on the public and is doing almost capacity at every performance. Although the Great Northern is a little out of the way to the regular theatre goers, George Arliss, who is doing some splendid acting in "The Green Goddess" is drawing well at this house.

Leo Ditrichstein is entering his third week at the LaSalle in Ben Hechts "Under False Pretenses." "Good Morning Dearie" is doing only a fair business. Ed Wynn in "A Perfect Fool" has extended his stay owing to good business at the Illinois. Pauline Frederick's engagement in "The Guilty One" at the Woods is nearing the end of her engagement. Next week is the last week of Fritz Leiber in plays of Shakespeare at the Olympic. Jobyna Howland in "Greatness" follows Leiber at this playhouse.

Isadora Duncan will occupy the Auditorium two days next week, this being her first appearance here in five years. Tonight will see the last of the speaking drama at Conan's Grand, at least for the present. Helen Hayes in "To the Ladies" a splendidly acted domestic play closes a somewhat disappointing engagement at this house.

Douglas Fairbanks in "Robin Hood" takes possession of Conan's Grand Sunday night. Seats are on sale for the first eight weeks with \$2 top. The film has received a lot of publicity in the daily press and looks like it ought to prosper.

Tonight will see the close of "The Rubicon" at the Central.

This play started at the Olympic with adverse dramatic criticism. However, in the face of this, they managed to hold on a while and at the end of their allotted time at this house business was so good they wanted to remain, so made arrangements to use the Shubert Central. Business over there fell off considerably which forced them to withdraw.

MUSIC BOX REVUE OPENS OCT. 19

The new Music Box Revue will open on Thursday evening, October 19.

In the cast are Grace La Rue, Charlotte Greenwood, John Steele, Clark and McCullough, William Gaxton, the Fairbanks Twins, Hal Sherman, William Seabury, Robinson Newbold, Stowitts, Ruth Page, Helen Rich, Amelia Allen, Olivette, McCarthy Sisters, Margaret Irving, Rath Brothers, Leila Ricard, Rosemary, Margaret McKee, and Esther Banks. Harvard Short is staging the revue.

MUSICAL STOCK AT BETHLEHEM

BETHLEHEM, Pa., Oct. 16.—Barry McCormick's stock company closed its engagement here on Saturday and went to Easton, its place here being taken by a musical stock company financed by the management of the local theatre. The management voluntarily paid the expenses of the members of the chorus for the one week's rehearsal held here last week. The company is playing under a guarantee of four weeks, and, if successful, will stay longer.

ALL AMUSEMENT STOCKS GAIN; MARKET SHOWS REAL STRENGTH

**Famous Players-Lasky Stock Gains 2 3/4 Points on Monday—
Loew's, Orpheum and Goldwyn Also Advance—Traders
Predict Bright Future for All Amusement Securities**

Last week was a quiet one with the amusement stock listed on the New York Stock Exchange, but on Monday of this week trading livered up considerably with each of the four issues listed making gains. The most important gain was that recorded by Famous Players-Lasky stock, which rose 2 3/4 points above the closing prices of last Saturday, closing at 99 1/2. The day's trading reached 4,800 shares. Last week the total trading in this stock was only 11,700 shares, a very moderate amount, with the closing price on Saturday 96 3/4. The high for the week was 99, and the low price 95 1/2.

Loew's, Inc., which closed at 20 1/2 on Saturday, came back strong on Monday, closing at 21 3/4, a clear gain of 1 1/4 points. The entire sales for last week were 13,800 shares, while on Monday of this week alone 7,800 shares changed hands. This stock is looked upon by traders as having a very bright future, and the manner in which the price is being kept up close to the year's high of 23 3/4 seems to point to

a definite aim to hold the price up as much as possible. Last week Loew's slid down to 20 1/4, as low as it has been for several months.

Orpheum Circuit, Inc., which set a new high several weeks ago, reaching 28, went down as low as 24 1/2 last week, but came back some on Monday of this week, closing at 25 1/2. Trading in this issue has fallen off considerably, and conditions point to the present state continuing for some time, as the greater part of the loose stock which had been floating around seems to have been gobbled up by those on the inside. Only 200 shares were traded in on Monday, while last week's sales ran up to 7,500.

Goldwyn Pictures Corporation is running a middle course, neither receding much nor advancing. Last week's sales were 9,700, with the high for the week being 8 1/4. The closing price on Saturday was 7 1/2, and on Monday it rose a half point, closing at 7 3/4. The sales on Monday were 3,100 shares.

HOME FOR STAGE CHILDREN

An application for the incorporation of the Stage Children's Fund, which has been formed to provide a Summer home for boys and girls of the stage and screen, was approved last week by Supreme Court Justice James O'Malley. The home, according to Samuel Dickman, counsel for the fund, will be at Navesink, N. J.

J. J. Shubert is honorary president of the fund, Mrs. Millie Thorne is president and Theda Bara is vice-president. Four acres of land with buildings at Navesink have already been purchased by the fund.

IRENE CASTLE IN FASHION SHOW

PROVIDENCE, R. I., Oct. 17.—Irene Castle and a company of 35, will appear here on Tuesday evening, October 24, at Infantry Hall, in "Dances and Fashions of 1923." The Irene Castle Orchestra and Moscow Artists, ensemble are included in the attraction. After the performance there will be dancing.

Admission prices will be \$1.50, \$2 and \$2.50. Miss Castle is being presented by Albert Steinert of M. Steinert & Sons.

TEN EYCK & WEILEY COMPLAIN

Mitty and Tillio, the French dancers now appearing in Keith vaudeville, have been made the defendants in a complaint filed against them by Ten Eyck and Weiley, another dance team, with the National Vaudeville Artists' complaint bureau. Ten Eyck and Weiley claim that Mitty and Tillio are infringing on their act in using a foothold and neck spin in one of their dances.

SIGNS FOR FIVE YEARS

CHICAGO, Oct. 14.—Edward Elsner, stage director with Pauline Frederick in "The Guilty One" which is now playing at the Woods, has signed a contract to remain in charge of the stage throughout the run of Miss Frederick's contract, which is for five years. This means an engagement of five years in a series of plays. Elsner was formerly associated with the late Charles Frohman.

NEW POLICY AT STATE

A new policy of three straight shows a day has been inaugurated at the Loew's State, beginning last Monday. Formerly four shows a day were given, the first vaudeville act going on about noon, with one act resting at each show. Under the present plan, pictures make up the program from 11 a. m. until 2 p. m., then the vaudeville portion commences.

WARFIELD OPENS ON DEC. 31

David Belasco's production of "The Merchant of Venice" with David Warfield as "Shylock" will open at the Lyceum Theatre on December 31. The members of the cast, which began rehearsals under Mr. Belasco's direction on Monday, are: Philip Merivale, A. E. Anson, Ian MacLaren, Walter Percival, Herbert Grimwood, Albert Bruning, Horace Braham, Reginald Goode, Herbert Ranson, Fuller Mellich, Charles Harbury, P. Vivian, Morris Strassberg, Edward H. Weyer, Edward Crandall, Ward de Wolfe, Nick Long, H. Brown, Mary Servoss (as Portia) Mary Ellis and Julia Adler as Jessica.

The settings are by Ernest Gros, the incidental music by Norman J. O'Neill, of London, and the costumes from designs by Percy McQuoid.

JANE COWL REFUSES SALARY

Jane Cowl, who is appearing in the title role of the Equity Players' production, "Malvaloca," has declined to accept any salary for appearing in Equity's first production. When the executive board learned of her intention to work without any remuneration, they thanked her, but refused to accept her offer. Miss Cowl did not press the point, but has smilingly returned her check to Equity each week, and the board is now trying to figure out some way to make her accept her salary. Miss Cowl is vice-president of the Equity Players.

JACK NORWORTH IN STOCK

PITTSBURGH, Oct. 16.—Jack Norworth and his company of players will open a season of repertoire at the Duquesne Theatre to-night. The opening bill will be "My Lady Friends" in which the late Clifton Crawford appeared.

Norworth plans to present New York productions at the Duquesne and will also do one or two new plays.

In his company are Everett Butterfield, Jessie Nagel, Hilda Moore, Frances Loughton, Verne Ray, Mabel Gordon and others.

JUDGMENT AGAINST MARION

Richmond-Robbins, Inc., was awarded a judgment last week in the Third District Court for \$336.25 against Marion Harris, vaudeville and phonograph artist. The suit was started to recover \$300 loaned to Miss Harris by the publishing firm on a promissory note, about a year ago. Miss Harris did not defend the action against her. She recently filed a petition of bankruptcy.

LEASE PROVINCETOWN THEATRE

The Provincetown Theatre, on McDougal street, in the heart of the Greenwich Village section, has been taken over for a year by a new organization calling themselves The Players' Company.

The first play to be produced will be "Crowns," by John Luther Long, probably best remembered for his stage adaptation of "Madam Butterfly" which was done by David Belasco. The opening date is set for November 6.

Following this production, a schedule of plays will be presented from a list that includes "The God of Vengeance," by Sholom Ash; "The Lonely Way," by Arthur Schnitzler, translated by Edward Bjorkman, and plays by Philip Barry, Leon Cummings, Edward Bartlett, Henry Myers and others.

The destiny of The Players' Company will be influenced by an Advisory Board composed of Zoe Akins, Margaret Anglin, David Belasco, Willa Silbert Cather, John Hemming Fry, Arnold Genthe, Alice Kauser, Doris Keane, John Luther Long and Cleon Throckmorton.

The policy of the Provincetown Theatre in vogue for the past ten years will be followed to the extent that tickets are obtainable by subscription only.

The Provincetown Players, which usually held forth at the diminutive playhouse are vacationing for a year, after which they will again take over the playhouse.

NEW GOLDIN ILLUSION

Horace Goldin's new illusion act, which he expects to open in next week, is a novel departure from the usual type of magic act, and is expensively mounted and costumed. Goldin has been working on the illusion, which is called "Tearing a Woman Apart," for the past six months. There are seven characters and three scenes in the act. Goldin plays the part of Dr. Caligari—after the character in the German picture, "The Cabinet of Dr. Caligari"—and, in plain view of the audience, without use of any concealing cloth or box, tears her into eight parts.

There is a real plot to the act, Goldin being supposed to "recast" a young peasant girl who is subnormal. After "tearing her apart," she is put together again when her various "segments" are tossed into a cauldron.

Golding expects to produce a number of these acts, which will tour the country this and next season, following his success with "Sawing a Woman in Half."

THEATRE SERVICE CORP. FORMED

The Theatrical Service Corporation has been formed for the purpose of giving members of the organization theatre parties, tickets for which may be purchased at box office prices and less. Headquarters of the corporation are located at 291 Broadway and Leo A. Scher is manager.

Yearly dues are \$1.50 and social gatherings such as a dance, and other entertainments will be given once a year, and will be run on the same plan as done by clubs and social organizations.

OPERA DEPARTMENT FOR BROWN

Chamberlain Brown is to add an opera department to his offices beginning with November 1, which will book opera people for productions and for concert tours. The opera department will be situated in a new building at 227 West 45th street, where part of Brown's offices will be moved. He will also retain his present offices at 160 West 45th street.

"NICE PEOPLE" CLOSES

SAN FRANCISCO, Oct. 16.—"Nice People" with Mary Newcomb in the lead, after a two weeks' engagement at the Columbia Theatre, cancelled the balance of the bookings and the company closed here. The show was to have toured the northwest.

REWRITING "HER HAPPINESS"

"Her Happiness," the Geo. M. Gatts production in which Emma Dunn is starred closed at Wilmington, Del., on Saturday, presentation. The show opened two weeks ago at Lancaster, Penn.

BOSTON BUSINESS HOLDS UP

BOSTON, Oct. 16.—"The Music Box Revue," which opened last week at the Colonial, did not reach the receipts registered by "Sally" its first week at the house, but came very near it, going over \$30,000. The high prices of the balcony seats are at the bottom of the failure to do capacity business, as the orchestra was sold out at each night show. This week is expected to be just as good, or better.

"Little Nellie Kelly," at the Tremont, is still doing capacity business, and seems good for a run of two months more.

"The Bat," at the Wilbur, is playing to capacity on every show. Seats are selling two months in advance, and the mystery play looks strong enough to play two months beyond that time.

"Spice of 1922" opened at the Boston Opera House on Monday, playing to a \$2 top.

"Shuffle Along" is still pulling strong at the Selwyn, where it is playing its twelfth week. About \$15,000 was the record last week.

"Tangerine" is playing its last week at the Shubert Theatre. It will be followed next Monday by "The Rose of Stamboul," which will play two weeks only.

"Nice People," playing its next to last week at the Hollis is doing fair business, getting about \$9,500 last week.

"Lawful Larceny," at the Plymouth Theatre, is just about breaking better than even, playing at a \$2 top. This is its second week.

ACTORS' GUILD SHOW OCT. 22

The ninth season of free entertainment for members of the Catholic Actors' Guild, will begin Sunday evening, October 22, at the Plymouth Theatre. The speakers of the evening will be Augustus Thomas, Rev. Martin E. Fahy, Chaplain of the Guild, Grant Mitchell and others.

By special permission of Arthur Hopkins, a scene from "The Old Soak" will be presented, and in addition to the artist taking part in the scene, will be many who are now playing in current hits.

The program was arranged by George W. Howard, and George Le Guerre will act as Master of Ceremonies. This will be the first public meeting of the Guild under the presidency of Pedro de Cordona, who succeeded last year, Brandon Tynan, in that office last June.

BAND AT THE CENTRAL

Barney Gerard, whose "Town Talk" is playing at the Central this week, tried out a new idea in Broadway show publicity Monday night when he had a brass band play in the lobby for a ballyhoo. The band gathered a large crowd and traffic was blocked but whether or not the band was effective in drawing in customers is a matter of conjecture. Business on Monday night, however, was exceptionally good, there being close to a sell out. It is possible that the band was responsible for some of this.

BIG BUSINESS FOR FILM

SAN FRANCISCO, Oct. 16.—The "Man-slaughter" film is now on its fifth week at the Imperial and has played to 170,000 people to date. The picture has been shown six times every day, three of the performances selling out and the other three playing to an average 500 persons. The theatre seats 1,500 and the daily average in patronage totals to about 6,000. However, upon Sundays and holidays, as many as 8,000 witnessed the performance. The monetary returns will represent over \$100,000.

PEMBERTON TO DO NOVELTY

A dramatic novelty entitled "Six Characters in Search of an Author," from the Italian of Luigi Pirandello, will be produced at the Princess Theatre by Brock Pemberton on Monday night, October 30. The play was a big hit in London.

The cast will be headed by Margaret Wycherly, Florence Eldridge, Eleanor Woodruff, Moffat Johnston, and Ernest Cossart.

ARTISTIC PICTURES FOR SMALL THEATRES IS PLAN OF PRODUCERS

Films of Decided High Class to Be Made with Idea of Catering to Audiences of High Artistic Intelligence and Shown in Country's "Little Theatres"

The low grade of motion pictures now being produced, and responsible producers having admitted that they could produce better pictures but would not find a profitable market for them, has led to the starting of a movement to produce artistic photoplays, which will be shown to smaller audiences, but of a higher artistic intelligence, in small theatres throughout the country.

This movement is being backed by people who see in the so-called "little theatre" the means by which the betterment and improvement of motion pictures will be accomplished. Frank Gillmore, executive-secretary of the Actors' Equity Association, last week suggested that the hundreds of little theatres throughout the country might serve as the means by which producers who are willing to try producing movies of a higher type than those which appeal to the popular imagination would reach the people who have become discouraged with the movies. That movies are being produced "down to the low-grade mentality" has been asserted by innumerable people, but the producers point to the financial failure of a number of artistically successful pictures and say that they cannot afford to invest their money in motion

pictures which will not meet with the approval of the great population which supports the movies and far outnumbers the class which sees nothing in them.

It has been learned from good authority that a well known motion picture director is already planning to produce a highly artistic film, based upon a story which can never hope to appeal to the average movie audience. This production will be in the nature of an experiment and will be produced at as small a cost as possible. When completed it will first be shown at a large New York picture theatre, for there are enough people in New York who appreciate and are hungry for a really intelligent picture. It will then be exploited, through various women's clubs and literary and dramatic clubs throughout the country, and will be leased to them for exhibition.

The many little theatre groups throughout the country will of course be only too eager to exhibit this and other pictures like it, and the probable success of the experiment will undoubtedly be followed by other artistic pictures. In this manner the movement will be almost sure of spreading interest in the idea, throughout the country, and the high-class picture, at first only for a limited audience, will gradually expand.

TWO WEEKS' SALARY FOR GIRLS

The time-tried two weeks' notice custom in the theatrical business was the deciding factor in the arbitration last week of the claim for salaries brought by two chorus girls, Grace Davies and Bobby Lee, against Henry Bellit, vaudeville producer. The two girls claimed they were entitled to two weeks' notice at \$40 a week when Bellit discharged them without notice. They were engaged by Bellit last July and rehearsed two weeks in his act, called "Screenland." They opened in the act in New Haven the week of July 17, and played another week in Bridgeport. They were then dismissed, although the act, after laying off one week, played another week, after which bookings were discontinued.

Miss Lee and Miss Davies placed the matter in the hands of the law firm of House, Grossman & Vorhaus, and both parties agreed to let Attorney Leon Laski act as arbitrator instead of allowing the matter to be tried in court. Bellit was represented by Attorney H. S. Hechheimer.

Although the girls had no written contract, Attorney Laski decided that the theatrical custom by which two weeks' notice was always understood, applicable to both parties, held good in this case, and that the girls were entitled to \$80 each.

Mr. Laski held that the parties were deemed to have contracted with the two weeks' custom in mind.

BROWN SUES JAMES BARTON

James Barton, comedian now playing with "The Rose of Stamboul" on tour, was sued last week by Chamberlain Brown, agent, for \$200 alleged to be due as commissions for obtaining theatrical engagements. The claim is said to be an old one. Barton was served with a summons in the action, which was brought in the Third District Municipal Court, at the Majestic Theatre, in Brooklyn.

"SWEET PETUNIA" COMING IN

"Sweet Petunia," the Wilson Collison play, which opened at White Plains last week, is said to have the qualities for a Broadway hit, and will come into the Punch & Judy Theatre following "The Evergreen Lady." According to present plans "The Evergreen Lady," which was produced by David Wallace, may get another house.

"UP SHE GOES" OPENS OCT. 23

"Up She Goes," the musical comedy version of "Too Many Cooks," will be given its premiere at the Majestic Theatre, Providence, R. I., on next Monday evening, under the managerial direction of William A. Brady. Frank Craven has done the book, while Joseph McCarthy and Harry Tierney have contributed the lyrics and music.

The cast is headed by Donald Brian and includes Gloria Foy, Richard Gallagher, Helen Bolton and Frederick Graham. In addition, there is also a large singing and dancing chorus.

This is the first musical production Mr. Brady has sponsored in years.

IMPROVING DRESSING ROOMS

All dressing rooms in the theatres controlled by A. L. Erlanger will shortly be remodeled so that the actors using them will have every comfort and convenience possible, it was stated last week by A. E. Aarons, general manager for Erlanger. This statement was made by Aarons to Frank Gillmore, secretary of Equity, when the latter wrote him a letter congratulating and thanking him for the structural changes made in the dressing rooms of the Gaiety Theatre, which re-opened two weeks ago with "Loyalties."

MENDED THE "BROKEN DOOR"

When the guards respond to the shot that kills Ben Johnson in the first act of "Whispering Wires," at the 49th Street Theatre, one of the actors, M. Tello Webb, breaks through the panel of an apparently solid door with his fist. One night last week as Webb took a whack at the door, his fist met with solid resistance and he howled with pain. Someone had nailed the trick panel fast. It is believed that a new assistant carpenter took it upon himself to mend the "broken" door. In the meantime the actor is carrying a bandaged hand.

"EMPEROR JONES" ON COAST

SAN FRANCISCO, Oct. 16.—Eugene O'Neill's "Emperor Jones," with Charles Gilpin, has been booked for the Columbia Theatre here. The play was done a year ago in this city at the Players Theatre, with Karl Kroenke in the title role. It ran for four weeks.

ILLUSION ACT IN COURT AGAIN

The litigation over the motion picture expose of the Goldin "Sawing a Woman in Half" illusion, which was complicated last week by the entrance of another party in Horace Goldin's suit against the Clarion Photoplays, Inc., which owns the film, was further complicated last week when Goldin presented a motion in the Supreme Court to have the new plaintiffs, John Coutts, Frank A. Kirby, Walter Hall and Ike N. Weber, who produced the film, named as so-defendants in his suit against the Clarion Photoplays. Coutts and his co-plaintiffs, through their attorneys, Hess & Kahn, had obtained a temporary injunction restraining the Clarion Photoplays, Inc., from distributing the film, claiming they had not received payments due them on moneys paid for sale of the picture, aggregating \$23,000. This motion was argued last Friday before Supreme Court Justice Wagner, who reserved decision.

The Goldin motion to have Coutts, Weber, Hall and Kirby named as defendants to his original action was first scheduled for last Friday but was adjourned until this Monday morning. On Monday morning, for some unknown reason, this motion was withdrawn. Goldin's attorney, Avel B. Silverman, of the law firm of House, Grossman & Vorhaus, refused to make any statement about the withdrawal of the motion when interviewed late Monday.

Goldin, who had been granted a temporary injunction restraining the Clarion Photoplays, Inc., from distributing the film expose, had already entered into a stipulation with the company allowing the picture to be exhibited and sold to buyers, the moneys to be thus collected to be held awaiting the final judgment in the action. The entrance of Coutts and the three other plaintiffs in the action followed this agreement.

Harry G. Kosch represented the Clarion Photoplays, Inc., in this action.

CAST FILES SALARY CLAIMS

Claims for salaries due have been entered with Equity by members of the "Why Girls Leave Home" company against Clay T. Vance, producer of the show. "Why Girls Leave Home" opened in Allentown, Pa., three weeks ago and closed in Shamokin, Pa., on Saturday, October 7. Vance gave the members of the company I. O. U.'s for part salary due, on which the claims lodged with Equity are based.

"Why Girls Leave Home" was a big success wherever it played on tour a score of years ago. Ten years ago Vance closed his companies, but, noting the success of the Avery Hopwood play, "Why Men Leave Home," and the road companies in "The Unloved Wife," he decided to produce it again this year. The company was all Equity. The claims against Vance aggregate several hundred dollars.

SUED FOR OFFICE RENT

The American Burlesque Association, Inc., was sued last week for \$340, alleged to be due for rent for the month of August by the Columbia Building & Theatre Building, which owns the building on the northeast corner of Seventh avenue and Forty-seventh street. The American Burlesque Association closed its office in the Columbia Theatre building in August.

"PERSONS UNKNOWN" OPENS

SPRINGFIELD, Oct. 17.—"Persons Unknown," the E. Ray Goetz play opened here last night to a large audience. The piece was originally called "The Star Sapphire." In the cast are Martha Hedman, John Millern, Hugh Huntley, Percy Carr, Averell Harris and others.

WYNN SHOW HELD OVER

CHICAGO, Oct. 14.—Although Ed Wynn in "The Perfect Fool" was due to depart from the Illinois next week, his engagement here has been so successful that he will be held over until the middle of November.

CHANGES IN ORPHEUM OFFICES

CHICAGO, Oct. 14.—Because of the changes being made in the Orpheum and W. V. M. A. offices here, rumor has it that some of the department heads will be changed. This is not so. Those who are guiding the future destinies of the offices will make no changes in the personnel.

Chas. E. Bray, who is devoting a lot of his personal attention to the business of the W. V. M. A., is responsible for these changes. All personal names have been taken off the doors. From now on the only names that will appear are the Orpheum Circuit and the Western Vaudeville Managers' Association. A great deal of the Orpheum business will now be transacted on the fifth floor. Sam Thall will be given larger office quarters. Many Orpheum dates will be given from this floor. Edward Beck, who has charge of the producing department, has been given the office formerly occupied by John J. Nash. This department will be one of the big things in the future policy of these offices. Mr. Nash is at present managing the Palace Music Hall, but is giving some of his time each day at the offices. His private office is at present adjoining that of Mr. Beck.

The Club Department has moved to suite 740 with George S. Van as manager and Harry Feterer, sales manager; G. K. Wardle and James G. Henshel, in charge of the music department. In suite 736 the Fair Department now has its offices, with Ed Marsh, manager; Mae K. Fennessey, secretary, and Alex Swidler, her assistant.

Both Mark Heiman and Mr. Finn are leaving next week for a personal inspection of the Orpheum Circuit.

"SALLY" BREAKS MORE RECORDS

PHILADELPHIA, Oct. 16.—"Sally," at the Forrest Theatre, is breaking all house records, being absolutely sold out each night. The advance sale, before the show opened two weeks ago, was even larger, according to the management, than that for "Ben Hur."

At the Broad Theatre, "The Czarina," with Doris Keane, is on its second week, playing to fair business. It will play one more week, following the present one.

"Rain," the new Sam H. Harris play, with Jeanne Eagels, is playing its second and final week at the Garrick. The play is from a story by W. Somerset Maugham and has an unusual theme. It will be followed next week by "Merton of the Movies."

"Hitchy-Koo of 1922," the new Schubert production starring Raymond Hitchcock, is playing its last, and not so financially successful, week at the Shubert Theatre. It will be followed next week by "The Hotel Mouse," with Frances White and Taylor Holmes.

"The Rose of Stamboul" is playing its second and last week at the Lyric. Business is very good here with this show. Next week "Blossom Time," the original company, will take its place.

"The Demi-Virgin," billed as "the most famous play in America," is playing to good business, at a \$2 top, at the Adelphi, where it opened last week.

Harry Lauder is appearing at the Walnut Theatre this week, with a big advance sale registered by Philadelphians. Beginning next Monday Walter Hampden will take over the house for two weeks of Shakespeare.

HARRIS TO DO "SECRETS"

Sarah H. Harris has selected "Secrets" as his next production this season. The piece, which has had immeasurable success in London, is the collaborative efforts of Rudolph Besier and May Edington. The London production is now running at the Comedy Theatre in the British Capital.

"Secrets" is divided in a prologue, three acts and an epilogue. Its theme is somewhat similar to that of "Blood and Sand," as it mainly concerns the tale of a wife, blind to the vanities of her husband, who sacrifices all for her mate, and despite the latter's philandering habits, does not lose her love for him.

Mr. Harris will begin casting the new play after the new "Music Box Revue" has been launched.

VAUDEVILLE

BIG ORPHEUM CELEBRATION TO START

OCTOBER 22 IS OPENING DATE

Work has now practically been completed on advance publicity for the "Third-of-a-Century" celebration of the Orpheum Circuit, and all theatres on the circuit are now ready to celebrate the event, which will take place on October 22 (Sunday), and last for the entire week. In many cities and states where Orpheum theatres are situated, the mayors and states issued proclamations in regard to the "Third-of-a-Century" celebration of the Orpheum Circuit, while other municipal officials sent their congratulations to Martin Beck, head of the Orpheum Circuit. Among these are Gov. J. A. O. Preus of Minnesota, Mayor James Rolph, of San Francisco, Mayor Charles E. Tisdall, of Vancouver, S. F. Snivley, mayor of Duluth, Mayor of Portland, Oregon, Gov. W. D. Stephens, of California, and also Gov. P. H. Sharp, of Colorado.

Many features have been arranged for the observance of the "Third-of-a-Century" week, for which a few ideas have been taken from the Keith "Third-of-a-Century" jubilee. Theatre parties, in charge of large civic institutions, Chambers of Commerce, Elks' Clubs, the Women's Federation of Clubs, have already been booked in large numbers throughout the country, starting a large advance sale of tickets for various nights of the week of October 22. These organizations will, in many cases, also be in charge of a special evening's entertainment, to be given in addition to the regular vaudeville show playing their city. Paulists Choirs, Boys Bands, Police, Fire Departments, and Women's Band, are a few of the added attractions which have been arranged for. Prominent speakers of each city, will appear in their local theatre on different nights in the week. Stage stars, of both the legitimate and vaudeville fields, who are either visiting or playing the towns in which an Orpheum theatre is situated, have volunteered to appear for one evening during the week and add themselves to the entertainment.

Searchlights of heavy illuminating power, will be placed in front of all Orpheum theatres and be kept working all evening to attract attention to the houses, all of which are to be extensively decorated. A novel feature will be a song, called "When Winter Comes," written by Harry Carroll, dedicated to the circuit, which will be played and sung in all Orpheum theatres. Wounded service men, stationed in hospitals, will be guests of the theatres on special matinees for their benefit. A two hundred page souvenir program is to be distributed in all the theatres.

BEN BERNIE HAS ORCHESTRA

Ben Bernie, the violinist-monologist, has discarded his single which he has been doing since he dissolved his vaudeville partnership with Phil Baker several years ago, and is breaking in a new act this week with an orchestra of ten pieces. Bernie will also do his talk material with the act. Don Juille, a prima donna, will also be featured in the act, which will come into New York on the Keith circuit shortly.

SHERRI PRODUCING AGAIN

Andre Sherri, who has been absent from the producing field for the past two years due to an accident that impaired his eyesight, will start producing again, as his sight has recovered to almost normal. His first production will be a revue for Murray's Roman Garden, which will open there on October 23.

N. V. A. COMPLAINTS

Joe Jackson has filed complaint against Reno, alleging that the latter is again using Jackson's make-up and bits of business, a matter about which he complained some time ago.

Harry Burns has asked the complaint bureau to stop Steve Freda and Anthony from using the "Sousie" and "Gallagher and Shean" pieces of business, which Burns states are infringements on his act. Freda formerly worked with Burns.

Ray W. Snow alleged that Crafts and Haley are using his material in telling the gag about "putting a nickel in the slot and getting out a wife."

William Le Maire states that Browning and Davis are trespassing on his material in using a routine regarding a letter.

Ed Hill has filed a complaint against Hill and Rose, who are playing the Western vaudeville time, claiming that they are infringing on his name with the billing of "Eddie Hill."

ROGERS UNIT CANCELLED

The Harry Rogers unit show, "The Mardi Gras Girls," which was to have opened on the Loew Southern time next week, has been cancelled. At a break-in showing last week the Loew bookers decided that it was not up to the standard and immediately notified Rogers of their decision.

It was planned to have the unit rotate between Atlanta, Birmingham, Memphis and New Orleans, playing week stands in each house and doing a new bill for repeat engagements, providing a sixteen weeks' engagement for the tabloid.

The unit idea has not been abandoned. Another producer is said to be whipping a similar entertainment in shape to fill the gap.

TOM ROONEY SUES ACT

Hal and Frances Beck, known in vaudeville as Hal & Beck, were sued last week by Tom Rooney, the agent for \$190 alleged to be due as commissions. According to the papers filed in the Third District Municipal Court, the act contracted to pay Rooney five per cent commission for an engagement from November 7, 1921 to April 24, 1922, which he secured for them over the Pantages Circuit, at the salary of \$250 weekly. All that he received, the agent alleges, was \$75, leaving owing the balance sued for.

GERTRUDE HOFFMAN COMPLAINS

Max Hoffman, on behalf of Gertrude Hoffman, the dancer, has filed a complaint with the Joint Complaint Bureau of the National Vaudeville Artists' and the Vaudeville Managers' Protective Association, against Maurice Golden, claiming that Golden is infringing on Miss Hoffman's act, by doing the cinema ballet in vaudeville. The ballet done by Golden, according to Hoffman, includes pieces of business and characters, originated by Miss Hoffman and which she is now doing.

SOPHIE GOING TO PARIS

Sophie Tucker, the vaudeville singer, is planning to invade the cabaret field of Paris. From a reliable source comes the word that Miss Tucker has leased the Las Accasios Cafe in the French capital, and is also negotiating for another entertainment place in Deauville. Miss Tucker plans to appear there during the summer in the dual role of proprietor and entertainer.

FLORENCE MILLS IN ACT

At the conclusion of her current engagement in "The Plantation Revue," at the Plantation, a Broadway cabaret, Florence Mills will be featured in a new vaudeville act by Rose and Curtis. She will be assisted in this by Will Vodery's Syncopators.

MUSICAL STOCK IN LOEW HOUSES

REPLACES ACTS IN FOUR HOUSES

The most radical change to be made in a vaudeville circuit in years will be done in the next three weeks with the Loew southern houses, when vaudeville will be taken out for one-half of the week, and musical comedy stock companies substituted in its place. These changes are being made in Atlanta, Birmingham, Memphis and New Orleans, which follow in succession on the Loew route.

Four musical comedy stock companies are now being cast and assigned to the various cities. Victor Hyde has charge of this production department for the Loew circuit, and will stage the shows. The changes will be made as follows: On the first half of the week, one company will open in the Atlanta house, and from there go to Birmingham for the last half. During the last half, Atlanta will play the regular Loew vaudeville road show, en tour. The company will then travel to Memphis, while a second company opens at Atlanta, and so on to New Orleans, until all four companies have opened. By the time each company has completed its two week tour of the four houses, each company will have rehearsed a new show, in which they will re-open at Atlanta, and thus they will circle the four cities throughout the season.

In addition to the musical comedy stock companies, a feature picture will be played in the Loew houses where these changes have been made, as usual. The admission prices will not be changed for each half of the week, but will remain just as they are now for both the vaudeville and musical comedy halves of the week.

McNALLY PRODUCING ACTS

John McNally, Jr., has resigned his position on the staff of Edward V. Darling in the B. F. Keith Vaudeville Exchange, and will devote his time to writing and production work in conjunction with May Tully. Miss Tully has two pretentious productions now being shown on the Keith circuit, a one act condensed version of "Parlor, Bedroom and Bath" and a satire on the "Bat" called "Batty."

Mr. McNally, who has had several successful sketches on the two-a-day, is the son of John McNally, who wrote many successes for the late Pete Daly, the Roger Brothers, Lillian Russell and other famous artists of more than a decade ago.

ACTS OUT OF FOX THEATRE

AURORA, Ill., Oct. 16.—The Fox Theatre here has inaugurated a change in its policy which will turn the theatre into a motion picture house for the entire week, with five acts of vaudeville on Sunday. The former policy was three acts of vaudeville daily, in addition to a feature picture. This policy kept the house operating under a loss.

MAMAUX AND RULE RE-UNITED

Al Mاماux, pitcher of the Brooklyn (National league) team has re-entered vaudeville, now that the baseball season is over. He is again working with Bert Rule, with whom he appeared last season.

DISCARD BIG ACT

Santos and Hayes have discarded their vaudeville revue which they have been doing for the past two years, and have returned to their two-act. They open in Newark this week.

NEW ORPHEUM FOR CHICAGO

CHICAGO, Oct. 16.—The board of directors of the Orpheum Circuit held a meeting here on Friday, deciding among other things to erect another big time vaudeville theatre in Chicago, and also not to restore the passed dividends on Orpheum's common stock for another year.

The new theatre planned, which will be but the second house of its kind in Chicago, will have a seating capacity of 3,000, and will be located in the Loop.

Other things discussed by the board members was the financing of new theatres and the general expansion of the circuit. It approved the work done by the specially appointed executive board of the Orpheum.

It is understood that the passing of the dividend for another year is merely a conservative move, business conditions having little to do with it. Business so far this season has been excellent locally with the Orpheum.

BIG BILL IN COAST HOUSE

SAN FRANCISCO, Oct. 16.—The bill at the Orpheum Theatre last week, composed of Karyl Norman, Yorke & King, Doc Baker & Co., Fisher & Gilmore, Senator Ford, Smith & Strong, Henry B. Walthall & Co., and Herbert & Dare, was enhanced by the presentation of a "clown" afterpiece, staged by Yorke & King, in which most of the performers took part. The bill was declared to be one of the strongest shown at the Orpheum in some time.

JULIUS LENZBERG TO ACT

Julius Lenzberg, director of the orchestra at Keith's Riverside Theatre, will be given an opportunity to appear as a regular feature of the Keith show, and on the stage, instead of in the pit, during the week of October 23. This will be the "Fall Festival" week at the Riverside, and Lenzberg will be given a special setting, and will present an entire act of his own with the orchestra on stage.

NEW UNIT FOR LOEW

Stephens and Lovejoy are producing a new unit for the Loew circuit, in which they will be featured, under the direction of Sam Baerwitz. The unit will be known as "Mistakes of 1922," and will have a cast of sixteen people and will be done in ten scenes. The vaudeville first half will consist of four acts, with the afterpiece to follow.

"REGENT MINSTRELS" OCTOBER 30th

B. S. Moss' Regent Theatre will have an amateur "Minstrel" show for its main attraction during the week of October 30. James Gorman, who staged the Coliseum's and Franklyn's "Minstrels," will also stage the "Regent Minstrels." Thirty-five boys, recruited from the neighborhood of the theatre, will be in the cast of the show.

COWLEY IN HOLMAN ACT

Harry Cowley has been engaged by Harry Holman to play his role in the comedy sketch "The Failure." He appeared in it at New Brunswick, N. J. last week. Violet Halliday and Geo. Smithfield remain in the act.

AGENT GETS JUDGMENT

Harry Walker, the booking agent, obtained a judgment for \$62.50 last week against Barton and Barton, appearing in Billy Sharp's "Twentieth Century Revue." The sum is for professional services rendered.

ATTENTION KRAMER AND JOHNSON

Kramer and Johnson are requested to communicate with Henry Chesterfield at the National Vaudeville Artists' Club on a matter of importance.

VAUDEVILLE

PALACE

Half of the ten acts stopped the show cold in their respective positions, while the other half registered almost to that point. At only one possible time could the show be said to have shifted out of high gear; the rest of the time it held up like the rock of Gibraltar.

As good a skating act as ever came to our notice opened the bill in a variety of novelty stunts, the members of the Reynolds Donegan Company, scoring individually and collectively. Between Helen and Maudie Reynolds, Mr. Reynolds and Nellie Donegan there was little that any other team could bring to the act.

Jack Cahill and Don Romaine in "A Comedy Mix Up," filled the second spot with their combination blackface and wop comedy that moved along swiftly, but at times did not seem to be up to the Palace standard. This could be easily remedied with some new material, as both are clever performers, and can handle a big time act.

It might have been the initial appearance of Vincent Lopez and His Pennsylvania Orchestra, instead of the eighth or ninth, the way the offering hit the audience right between the eyes. The beautiful new cys take the colors unusually well, and other novelty effects were received with spontaneous rounds of applause. In so far as vaudeville entertainment is concerned, no other orchestra ever created half as much smoke.

"The Pint Size Comedian," Joe Laurie, Jr., ambled out and delivered his funny monologue for all it was worth, the offering going stronger and gaining momentum as he went along, until it was one wow after another. His "sister" assisted Joe Monday afternoon.

The popularity of Belle Baker has not fallen off any since her last appearance at the house. "The Incomparable," did several songs and characterizations, one with the usual business with the orchestra leader, Bennie Roberts doing wonderful with his part. For an insistent second or third encore Miss Baker sang "Eili, Eili," by request, and previous to that did "Ten Little Fingers," one of the favorites of last season.

The first half was closed by Robert Emmett Keane and Claire Whitney in a comedy sketch entitled "The Gossipy Sex," the skit proving to be interesting and productive of many laughs. Mr. Keane does a good bit of characterization and comedy as a gossipy fellow who tells the husband all about the latter's wife and then the wife all about the past life of the husband, not knowing, of course, that both his friends had married recently. Miss Whitney as the wife did well with her part, making use of her eyes and other modes of registering that the movies taught her.

"Spain's Wonder Dancers" (and the billing is fully justified), The Cansinos—Elisa, Eduardo, Angel and Jose—in a "Fantasia Espanola," opened the second half and rightfully knocked 'em cold. A versatile routine is presented, each of the dancers being finished artists to the 'nth degree. The men are marvels, and Elsa Cansino is probably the most graceful, accomplished and beautiful representative of the Castilian type of beauty that ever played vaudeville in this country.

Will Mahoney, in "Why Be Serious," had varied his routine considerably, having cut the hoke out mostly, and now has a much better act that scored accordingly.

The next to closing spot brought Aunt Jemima and Joe Raymond's Little Club Orchestra, stopping the show after the encores. The act has a new back drop and the musicians are now wearing white silk suits. Aunt Jemima as usual sold her stuff in commendable style.

Collins and Hart, two comics in red and blue, closed the show with novelty antics and a burlesque on an acrobatic act. M. H. S.

VAUDEVILLE REVIEWS

BROADWAY

The bill at this house this week was considerably marred by having the curtain delayed fully an hour. It is unfortunate that arrangements cannot be made so that the curtain will go up on time, even though the starting time is noon. Several pictures were put on to fill up the wait but the audience was restless and hard to please.

After the long wait the opening act was not one to help things along. Jessie Lee Nichols, a young lady, is seen in a series of poses assisted by a horse and two dogs. The animals are white and Miss Nichols is dressed in white, so that they stand out nicely against a black cys. The act was spoiled, however, by long waits between poses. After each pose the curtains are drawn and do not part again until the next pose is ready. The act is much too slow and the unnatural positions the animals assume are not pleasing, although difficult.

Boyle and Bennett, a man and woman dancing act, found it hard going after the long waits and the opener. They are a good dancing team, their singing being negligible, but had one of their numbers spoiled by the spot-light man who did not turn on the movie effect they wanted. They worked hard, however, and sold their dances well. The young lady could have been a little more careful in her choice of costume, as the one she wore left a good deal to be desired.

Arthur Sullivan and Company present a great sketch. Sullivan, who acts the part of a race track gambler waiting for a good thing to break, and letting his wife work in the meanwhile, is perfect in his characterization. The woman is a trifle weak but not enough to hurt the act, which is full of laughs and weeps. The act hits home to a good many and the stuff is so naturally done by Sullivan that it is sure fire.

Moody and Duncan are two girls that work hard, have good looks, good voices and plenty of personality. The comic, who sings also, manages to get a laugh out of almost everything she says and the other does a good straight for her. They get full value out of published materials, and help their act along by their ability to wear good costumes to advantage. Both of them are polished performers and overcame any difficulties in the way of orchestra or lighting defects. The finish is strong and they were forced to make a speech, coming pretty close to stopping the show.

Millership and Bradley, with an orchestra of seven pieces, have topline honors on the bill and deserve it. They have a clean, swift flowing and smooth moving little act, showing off Florrie Millership's voice and dancing to advantage. The orchestra is heard before the curtain goes up and they are discovered on a set resembling a roof garden. They sing a song about the actors being late and then call for Millership and Bradley, who are heard off stage. This is all special, but from here on most of the numbers are published but are put over by clever performing or costuming. Bradley does very well with "Logic" and Miss Millership renders "Tea Leaves" in a Japanese costume and a charming manner. The act received a number of well merited bows. The orchestra deserves more mention than we have room for.

Brown and Whittaker have a great act. He does the clowning and she the straight. They put their stuff over neatly and get laughs all the way.

The Aeroplane Girls went big in the closing spot, finishing the show fast after the slow opening. C. C.

CECIL CUNNINGHAM ON PAN TIME

Cecil Cunningham has been booked for a tour of the Pantages time and opens at Minneapolis next week.

81ST STREET

Bessie Barriscale, stellar luminary of the "celluloids," was the bright particular star of the new bill at this house, and with a delightful playlet easily captured first honors. If one could have witnessed the remarkable reception tendered the screen favorite, little doubt would remain as to her popularity as a stage star.

Lillian and Henry Ziegler opened the bill with a cleverly put together acrobatic novelty. Just about when we were beginning to feel that we had seen everything in the way of acrobatic novelties, this team puts one over on us by doing a lot of familiar stunts in a manner so decidedly different that we almost believed they were new.

Joe Lane and Pearl Harper scored their usual hit in "Bits of Wit," which is a happy conglomeration of mirth and melody that keeps the audience thoroughly entertained. A baseball novelty in which the merits of their gags are rewarded by hits or outs, according to the amount of applause they bring from the audience. This feature was particularly enjoyed by the audience, who readily responded in getting it over big.

Concert fans had their inning in the delightful musical contribution of Kovacs and Goldner. This act has undoubtedly been conscripted from the concert stage. Both girls are musicians of the first rank and they will be decidedly popular with any audience that appreciates the topmost in music. Miss Kovacs, who is reputed to be Europe's foremost pianist prodigy, opened the act with Liszt's Hungarian Fantasy, which was particularly well executed, and followed with a fantasy de concert impression of "Annie Laurie." Miss Goldner then came forth and obliged with Hubay's Hejre Kati, which was exceptionally well played and equally appreciated. Miss Kovacs returned for a concert impression of "April Showers," with her partner coming in on the second chorus, which made a decidedly strong finish.

Miss Barriscale, on next, registered the hit smash in "Picking Peaches." The playlet employs a moviesque flash back system in unraveling the story in which Miss Barriscale plays four different parts. At the opening a young naval officer is swapping confidences with his mother. The latter is urging him to marry his childhood sweetheart. His discussion of the various types of girls he has met forms the basis of the theme. Among the peaches with whom he has come in contact is a fiery Spanish vamp, a slangy telephone operator and the wholesome little Southern girl, with whom he used to go to school. As he introduces each type, there is a flash back and the remainder of his story is enacted. In the end, however, he decides to marry his first love, Mary.

Miss Barriscale gives her versatility a severe test in her delineation of these varied characters. However, she proved equal to the task and was warmly rewarded with many rounds of applause. Her supporting company includes Howard Hickman, who also did well in a number of roles.

Pinto and Boyle kept the audience in roars with their novel musical offering. Pinto works from an orchestra chair for the greater part of the act and serves as interpreter for one of his countrymen who is supposed to be assisting Boyle. The crossfire stuff goes over big. The un-billed member did banjo solo that registered well, and with Boyle's singing the offering was indeed well balanced.

Higgins and Bater closed the bill in their pretentious dance production, registering their usual hit. The girls are a pleasing eye-ful in themselves and dance excellently. E. J. B.

COLONIAL

"A Program of Hits" is featured in lights on the marquis this week, no names being given except on the big sign over the theatre.

The Duponts, billed as "Syncopated Jugglers," start the "Program of Hits" by hitting nicely in the opening spot with a clever juggling routine done in jazz time, the man doing some neat dance steps to accompany his juggling work. The woman is cute to look at, and works nicely also, but it is very rare that a costume of the type she wears can look pretty, or attractive. We'd suggest a gown to replace it, and it would show her looks to better advantage.

Dotson received a reception on his entrance and proceeded to make it good. When it comes to speed in dancing, he certainly lives up to his billing of "Lightning Steps," and also drew quite a few laughs with his line of talk.

Owen McGivney followed with his pre-teen rendition of "Bill Sikes" from "Oliver Twist." Here is a case where the word "lightning" really belongs, for that's about the only thing which could make changes with quicker speed than Owen McGivney. His characters are all excellently done, the proper tone inflection being given for the voices as well.

Crawford and Broderick talked, sang and danced to good results. A couple who are good looking, clever performers, and who carry themselves very well. The material has a few old lines, but all the talk is delivered in a way that can't miss getting a laugh. With all this, we can't help mention a fact which we remarked the last time the act was reviewed and which is also mentioned in a review of their act in another column, the act being caught at a house during the last half of last week. This is the gag about "Do you know who my father is?" "No; do you?" It spoils an otherwise clever and clean offering, for it is the only blue line in the vehicle. Why not leave the gag out, for it doesn't get such a big laugh at that.

"Yarmark," the miniature "Chauve Souris," presented by M. Golden, closed the first half. It is entertaining, but all its possibilities haven't been worked up sufficiently. For instance, the act starts as though one of the cast was to essay Balieff's type of work in announcing. He appears twice only, and then, after securing the good will of the audience, is seen no more. He could be used to good advantage. Stepanoff is one of the fastest Russian dancers we've seen, doing steps never done by others of his kind. Yet the trouble is that they are mostly "steps"—and lack "routine," which would sell them more effectively. The supporting cast are more than capable.

Patricola appeared after intermission and almost stopped the show. She's a very clever show woman, and could get even better results with a later routine of numbers than she is using now. One expects to hear new songs from a featured performer, and that's the reason they're featured.

The real laughs started with Bert and Betty Wheeler, one of the best comedy acts on the books of the Keith circuit. The "Mammy" song, with the tears and the sandwich, is the funniest piece of business we've seen done in years. Betty Wheeler appears in two beautiful gowns, and also does her share towards making the act the big success it is. Wheeler announced "The Wager"—that he would do McGivney's act alone, and left the stage for Willie and Joe Mandel, another comedy classic. By the time these two had gone through their acrobatic burlesque, it didn't seem possible that there were any laughs left in the audience. But the afterpiece, in which Dotson, the Mandels, and the Wheelers appeared, proved there were, and to such an extent that hysterics from laughing were an ordinary occurrence. G. J. H.

VAUDEVILLE

RIVERSIDE

The Riverside will have no easy task in eclipsing the current bill. Nine acts, each a topline in its individual line of endeavor, with at least four of them sure-fire draws, brought out an audience that not only packed the house, but stood three deep on the lower floor. All of which is a remarkable record for a Monday night.

Sophie Tucker, delineator of ragtime songs, topped the bill and came under the wire first in the hard contested handicap for popular honors. Will Mahoney, the nut comedian, came dangerously near usurping first place. However, he finished a close second, with Hanford and Myers and Patricola and Towne running neck and neck for show. If it had been premeditated, a greater rivalry could not have existed. Every act was on its mettle and the result was most gratifying to all.

Sophie, fresh from her triumph abroad, could be depended upon for a novelty. She came through with two accompanists and a repertoire of songs that consisted of everything that is anything in the shape of zippy melodies.

She opened with an introductory lyric set to "Home Sick" and stuck to her guns until she fired over three additional winners, comprising "Lovin' Sam," "There's More Music In a Grand Baby Than In a Baby Grand," and "Who'll Take My Place," a ballad in which she worked an extra mother chorus that registered as usual.

The pianists, Ted Shapiro and Jack Carroll, then had their opportunity in a medley of popular airs. The boys play with precision and unison that is remarkable. Sophie returned and sent across a comedy wow, "That's What Keeps Me Broke," which contained several personal touches on her marital affairs that set the bunch in roars. She countered with a jazz number and wound up with her stage door bit, "Who Cares." Sophie was in excellent voice and sold her stuff like a veteran. There was no doubt about her carrying away topline honors.

Will Mahoney cleaned up with his usual nut stuff. His ventriloquial satire is the funniest thing that has been done in vaudeville in some time. He followed with some fast stepping and again knocked them out of their seats with a travesty of a "Mammy" singer that was instantly recognized as Jolson. Mahoney worked like a Trojan and crowded more laughs into his fifteen-minute offering than we ever thought possible.

Tom Patricola, assisted by Henrietta Towne, scored their usual hit in a conglomeration of songs, dances and foolery, while Hanford and Myers kept the laughter rolling with their eccentric comedy and their musical saw.

Marion Murray and Company were able representatives of the legit in a delightful playlet, "Likes and Dislikes." It is a philosophical affair founded upon the formula that hatred is bred because of misunderstanding. Her husband and former suitor are at loggerheads. She tries to bridge the breach even at the expense of truth. She is discovered and when she learns that her former flame has married she throws her philosophy to the winds in typical feminine fashion.

The Ford Dancers have a decidedly pleasing dance production that will go well on any bill, while Leon Vavara is a "somewhat different" pianologist who entertains with a pleasing melody cycle.

Hanlon and Clifton have an acrobatic novelty that is enhanced by a novelty opening, while The Cevenes do some remarkable balancing and slack wire feats as the closing number.

E. J. B.

NEW ACT FOR MAXWELLS

The Maxwell Quintette has completed its southern engagement on the Loew Circuit, and are in town rehearsing a new act which will have two additional players. It is to be a new slant on the minstrel idea and will be ready for a local showing in two weeks.

CENTRAL

The vaudeville section of "Town Talk," Barney Gerard's unit at the Central this week, is comprised of five well-balanced acts. This week the vaudeville came first followed by the revue, which was not as strong as the first half of the bill. Johnny Dooley is the featured member of the company and is seen all through the last half, sharing comedy honors, however, with Chester "Rube" Nelson.

Bacon and Fontaine, in opening position, present a roller skating act that is replete with good skating and hard tricks. Miss Fontaine presents a pleasing appearance as does Bacon and they go over to big applause. Bacon's drunk is a classic of this kind of thing and they do some great double dancing with fast whirls on skates. Miss Fontaine in an oriental dance scored a decided hit.

Riano, Northlane and Ward present an act of Nutty Nonsense that is speedy and clever from start to finish. All of them are good dancers, the men taking some clever falls with some well-timed stuff and Miss Northlane putting up a good appearance and dancing nicely. They finish fast, all doing a soft shoe routine.

James B. Carson and Company present one of the funniest sketches seen on Broadway in some time, with the professional department of a music publishing house being shown, and James B. Carson, as Teddy Von Tilzfest putting over one of his overnight sensational song hits. "When the Mush Begins to Rush Down Father's Vest" is the title of this charming little ballad which Teddy has bought from a colored song writer for \$1.50. He calls up Jolson, Cantor, Lenore Ulric, Ethel Barrymore, David Warfield and others to get them to put the song in their act, handing each of them the old salve familiar to any performer who has had dealings with a song plugger. He shines best when he tells Warfield to put this song in "The Merchant of Venice" and then shows the audience just where it should go. This scene should hit every Broadwayite where he lives, and is as good as anything seen in a long time.

Bert Walton has a good act which he puts over with the assistance of two plants in the upper boxes. He carries on a telephone conversation during the first part of his act with his girl, who has thrown him over. This is good, being helped by the popular choruses he sings. In the second part, after telling his girl he would like to see her just once more, he comes out ostensibly to do a prestidigitator act and discovers his girl in an upper box. He sings to her, argues with her, she sings back and then a plant on the other side gives Walton the "Ha, ha." The act is logical and funny and all three have good voices. They took several bows.

Dooley presents the style of hokum which his family have made famous and gets it over just as well as he always does. His work needs no explanation, his falls speaking for themselves.

The revue section is weak, being held up mostly by the good comedy of Nelson and Dooley. Eddie Green does some good work. The afterpiece is really nothing more than burlesque of a little higher order than usual and many of the familiar burlesque gags were present. Frank Bacon does nicely with an undertaken bit and Jack Riano does a good burglar dance.

There are several good songs and the dances have been nicely staged. It is unfortunate that none of the girls is more than passably good looking and the costumes are not up to the standard set by other of the Shubert units that have preceded "Town Talk." In only one scene, the Oriental, were the costumes worthy of attention.

C. C.

PEGGY WOOD SIGNS

Peggy Wood, now with "Marjolaine," has signed a long term contract with Henry Savage. She will be seen in a new musical play which opens next month.

GARRICK

(Chicago)

Barney Gerard's "Funmakers," with Jimmy Hussey heading the cast, is the Shubert vaudeville attraction here this week. The unit second half of the show consists of scenes, which for the most part, were seen before in the "Midnight Rounders" in New York, and which were originally intended for the Hussey which Hussey produced himself a few years ago.

The funniest scene in the second half is a bedroom bit, about a newly-wedded pair. The husband is suddenly called away on a business trip. The moment he leaves, five sweethearts of the bride appear, each one unaware of the fact that the other is there. As each one is heard coming, she hides the sweetheart in the room, thinking that her husband is returning. After the five have been hidden in closets, baskets and under the bed, the husband does return, having missed his train. The situations in this are funny all the way through. Margaret Keeler as the bride carries the role excellently.

Hussey's "Police" act, which he did with a jazz band in vaudeville, is also used in this revue, with the exception of the shimmy trial scene, which is not used here. The comedy boxing scene from the "Rounders" is used to good results.

George Stone and Anna Propp open the vaudeville first half with a song and dance offering of merit. The dancing contained the punch of the act. Matty White and Morton Beck have a good singing vehicle which they spoil by overdoing their comedy bits and forcing them on the audience. They sing well, and in harmony numbers their voices blend very nicely.

Homer B. Mason and Margerite Keller have returned to the former vehicle, "Married," by Porter Emerson Browne. It is still one of the best playlets in vaudeville, and can serve its purpose to big comedy results yet, as it proved at this house.

Harry Hines found it easy to please with his songs and stories. He tells some very good ones among one or two old babies, and is also doing some confidential comedy ala Al Herman which drew big laughs.

George Libby and May Sparrow were the first real hit of the afternoon with their dance offering, which is very nicely staged and routined. Miss Sparrow makes a wonderful appearance, and Libby does most of the dance work, which includes very faithfully done imitations of Frisco, Rooney, Fred Stone, Cohan, and Errol. Miss Sparrow does Pavlowa's "Swan" dance, and for a finish the two use a comedy scene that sent them off a big hit.

Jimmy Hussey and Eddie Hickey closed the vaudeville first half with one of Hussey's old vaudeville acts, which has been bolstered up with a lot of new material in addition to the old.

H. C. K.

Harry Padden is now booking Keeney's Brooklyn, which is the only Keeney house now playing vaudeville.

STATE LAKE

(Chicago)

The State-Lake has a consistently good bill this week, every act being about the best of its kind.

Hardy Brothers opened the show with an exhibition of hat throwing that combined skill with comedy and closed their act with some juggling of indian clubs that scored.

Bob LaSalle and Company held the deuce spot with songs and dances which were original and cleverly put over. His dancing put him over for a good measure of applause. Bob Anderson and pony entertained us next. Here is a pony that seems almost human and is quite a mathematician. The audience liked him immensely and his trainer deserves a lot of credit.

PALACE

(Chicago)

The bill, as a whole, at the Palace this week did not compare with that of last week from any standpoint.

Laura and Billie Dreyer opened the show with what was billed as novelty dancing. Billie Dreyer can dance and could do a better single than he can working with Laura, who certainly cannot be called a dancer by the widest stretch of imagination.

Weyman and Berry offering some musical entertainment with a piano and violin, got the first genuine applause of the afternoon and deserved it.

Harry Kahne, the mentalist, gave a demonstration of the workings of a human brain that was absolutely remarkable. It is a question whether his brain is human or superhuman. He held his audience spell-bound, and finished about the best entertainment on the bill.

Eddie Kane and Jay Herman introduced the first comedy on the bill. Their stuff consists wholly of chatter that starts out to be funny and keeps the audience in a roar, however, along toward the finish said line of comedy takes a slump which makes their closing rather weak. Claude and Fannie Usher in their sketch, "The Bide a Wee Home," proved the high spot in the bill.

Miss Usher captivates her audience with her sparkling personality and her clever acting, in which she is ably assisted by Claude Usher. The sketch is chuck full of clever lines, human interest and an unexpected finish makes a strong closing. The audience showed their appreciation in a volume of applause.

Montagu Love billed as the "Mansfield of the Screen," was next. His routine consisted of a bit of pantomime comedy, an impression of a political speaker, followed by his impression of two of Dickens' famous characters, which were acted in the style of the old school tragedian. He made a curtain speech which was unnecessary.

The headline act, Singers Midgets, were next with ponies, elephants, dogs and deer, all of which were presented in ten scenes. The lavish production and the money involved in this act does not seem warranted, in view of what they have to offer. While it is entertaining, it does not score so heavily as to be worth all of the trouble and expense it must be to its owner. If the act were built up stronger from the midgets' point of view instead of relying too much on scenery, animals and costumes it would score better.

Fred Fenton and Sammy Fields held in those who didn't walk out during the Singers Midgets. They did some dancing and singing which was the ordinary line of stuff and got away with it. Bert and Flo Mayo closed the show with some aerial work but were handicapped because of the late hour, it being five-forty when they came on as the opening of the show was delayed thirty minutes.

R. A. R.

Melville and Rule have a clever line of hokum chatter that goes over big. They also plant Dixie Highway number for a hit.

Mabel Ford and Band proved a genuine treat. The company consists of Mabel Ford, two female and two male dancers, all of whom prove themselves exceedingly clever. They are very ably assisted by a four piece orchestra, who obtain an unusual amount of music out of four pieces. This act stopped the show cold.

Ruben and Hall, a couple of Hebrew comedians, did an unusual stunt in stopping the show following the headline act. They do it with a line of clever talk and their clever dancing, which was tricky stuff to say the least.

Miss Bobbie Gordon closed the show with an offering of statue posing which was fairly well received and held them in to a finish.

R. A. R.

VAUDEVILLE

REGENT (Last Half)

The opening act, Amoros and Obey, a man and woman tumbling act, billed as the French Eccentrics, presented a fine variety of falls and went over well.

Kennedy and Mason is a man and woman act in which the woman acts as an accompanist and also sings. Both the man and woman are blessed with exceptionally good voices and have been wise in their selection of numbers, most of their songs being of the semi-classical type. The songs are of the concert type and the performers handle themselves in the same manner, rarely moving while delivering a song and keeping the finger tips touching. This might be a fault but it blends in so well with the type of work they do that it may be overlooked. They are a really high-class act and a fine attraction for any house.

William Rand & Co. in an act known as "The Headliners," is a great piece of business for a Broadway audience but is lost in this house. Dunn and Gawn are two "hams" coming to New York to knock them dead. The outside of the theatre is first shown by a special drop, the impression being given that it is a third or fourth rate house. Then the interior is shown and the two do their stuff on a miniature stage. It is a five-a-day acting of the worst kind, every old gag known to civilized man being pulled. In the middle of a speech the curtain is pulled on them and we again see them outside the theatre—fired. For an audience that understands show business it is full of laughs, and even to a hick audience it gets over because of the sob stuff at the end. The parts are well played, the other member of the company being a good looking ingenue, supposed to be the wife of one of the hams.

Gertrude Barnes, in a series of gorgeous costumes, gives some really fine characterizations with the aid of special material that is well written. Miss Barnes can dance a little and has a fair voice. But she has a good figure and she surely knows how to get full value out of her lines. Her best characterization is that of a chorus girl, first as she is pictured in the Sunday supplements and then as she really is. Her lamp number is also effective.

Freda and Anthony open with what seems to be a wop version of Gallagher and Shean, addressing each other as Bartolotta Kallioop in the finish of their verses which are topical. The dialect is good and they get their laughs easily, even on material that is not altogether new. They finish with what they term is a burlesque on Gallagher and Shean. The imitation is not bad and the verses are good. A peculiar feature is that the house keeps storming for new verses the same as they did with the originals of this song, stopping only when they are told, in a curtain speech, that Freda and Anthony have no more verses on hand.

D. Apollon and Co., the company consisting of D. Raymond, Emily Fitzgerald and Pavlow, closed the bill. Apollon is a young man of serious expression and likeable personality who plays the mandolin excellently and is a fine dancer. The two girls in the act are also accomplished dancers, one doing a very fine jazz toe dance and the other a very fine Oriental with a bow and arrow. The fourth member of the company is a man with a good baritone voice who sings in Russian. At one portion of the act they do Gallagher and Shean in Russian. The act is well costumed, well dressed and logical and goes over big. C. C.

STATE (Last Half)

Downey and Claridge gathered many laughs and put the audience in real good humor at once. The man's Joe Jackson stuff as tramp and his bicycle certainly hit them in the right spot. Each succeeding antic went over better than its predecessor. The girl rounded out the offering with a song and dance on roller skates.

Pollyanna might sound like some kind of a glad girl act, but no three guesses would think the billing had to do with just a man and an accordion. The man with the accordion opened with an overture and then spent the rest of his time playing a medley of popular tunes. The instrument was well played and held the audience's attention despite the fact that the act ran a little longer than seemed necessary.

The Patton and Marks Revue proved to be a miniature musical show, with different Broadway hits of yesterday being revived for a few minutes as the principals gave an impression of characters seen in the shows, etc. The five girls and the man in the act sing and dance unusually well, and the whole revue is staged much better than the average offering of its kind. The sets and costumes also were in keeping with the other standards set.

Tower and Darrell, one as a titian-haired nut-comedienne and the other as a boob comic, but playing almost straight in comparison to the girl, made an instantaneous hit. Their songs, funny dances and talk all registered for wows. The act contains just enough of the near hoke to go over well and a commendable thing is the fact that the offering stops just where it ought to, and so is not overdone.

Millicent D'Armond and company closed the show with a delightful little dance offering. Miss D'Armond did various styles of toe dancing, while her partner assisted with some classical steps now and then. The team work in a neat manner and their sets and costumes are pretty and different. M. H. S.

COLISEUM (Last Half)

The theatre did a capacity business on Thursday night, due perhaps to the fact that it was the evening of Columbus Day. We say, perhaps, because the bill can also be given credit for serving as a big draw. The show for this half was, without any exception, the best one, from a comedy standpoint, ever booked into the theatre. If it was possible for an audience to laugh longer, or heartier, it wouldn't have been healthy, for they'd have to be carried out on stretchers in hysterical condition.

The laughs are due mostly to Bert and Betty Wheeler, and Willie and Joe Mandel in their own acts, and to them, with Dotson and Owen McGivney, in an afterpiece called "The Wager." "The Wager" is given at the close of the show, after Bert Wheeler has announced to the audience that he has bet the manager that he can do Owen McGivney's act by himself. The announcement was drowned up, with Wheeler and the Mandel Brothers, and finally the fireworks began. We won't give a detailed description of the act, but just work it out in your own imagination, as we give the characters: Joe Mandel, as Bill Sikes; Willie Mandel and his funny little mustache, as Nancy; Betty Wheeler, as the Artful Dodger, and Dotson, the colored dancer, as Fagin! Bert Wheeler clowns things up in general. At the finish, Owen McGivney shoots the entire gang.

The show proper is opened by the Melva Sisters, June and Irene, who play on a large double xylophone, and an instrument of their own invention, consisting of whiskey and wine bottles of various sizes and shapes, containing various amounts of water, arranged in octaves with sharps and flats. The girls are attractive and play their instruments excellently. They are more than entertaining and can hold a spot on any bill.

Dotson, as usual, appeared second and panicked them in that spot with his dancing. This boy is a marvel for energy.

Owen McGivney offered his protean version of "Bill Sikes." It is not only wonderful from a viewpoint of quick changes, but from a dramatic angle as well.

Bert and Betty Wheeler followed. If a list is ever compiled of the best artists of different types, we hereby nominate Bert Wheeler for the post of the funniest comedian on the vaudeville stage today. How the motion pictures ever overlooked him is not only a big mystery but a big loss to some producer. His dramatic burlesque on a "Mammy" song, working up tears, actually brought hysterics from laughing on the part of a few in the audience. His double impersonation of the Creole Fashion Plate and Jack Norworth singing a number together is a classic. Betty Wheeler is dainty, and a wonderful foil for Bert.

Willie and Joe Mandel kept the laughs coming with their acrobatic burlesque, Bert Wheeler appearing with them at the close of their act. "The Wager" followed. G. J. H.

PROCTOR'S 23RD STREET (Last Half)

Five acts of vaudeville and a neighborhood revue captioned "Ye Chelsea Follies," comprises the new bill at this house.

Les Kiloris opened the show with a decided novelty. The set represents the outside of a freak side-show on a circus lot, with glaring banners describing the participants in the supposed performance inside. He effects the loud attire of a Barker and his spiel is genuinely humorous. A young woman assistant doubles in several characters to get over this ballyhoo bit. After ten minutes of rollicking comedy, they go into some remarkable acrobatics. The man is a clever performer and his novel opening makes the act a winner.

Jack Reddy, on next, offered a series of song characterizations that went over nicely. His recitation following the "mammy" song and a "hophead" bit in a Chinatown number gave him an opportunity for some good acting that proved a material addition to his offering.

"Babies" is a comedy skit with a dramatic punch. It opens in one, with the wife upbraiding her husband because of the latter's flirtatious habits. She leaves him waiting while she does some shopping. When she returns she finds him embracing a little French girl. The argument ensues all the way home and into their apartment. They finally decide to part. At this juncture the strange young woman drops in to explain that she was merely collecting for the fund for French orphans. This reminds them of their departed child. They bury the hatchet, make a generous donation and adopt a kiddie to boot. The act is well balanced and should make a capital offering.

Combe and Nevins have a pleasant singing act. One of the boys does the accompanying on the piano as well as harmonizing with his partner in most of the songs. They open with a novelty duet, the pianist follows with a slangy plaint of a live sick Miss, with both harmonizing for several additional numbers. The boys have personality and pleasant singing voices. They will do well on any bill.

Carlisle and Lamal have a riotously funny comedy skit, studded with songs, while "Ye Chelsea Follies" gave the embryo talent of the neighborhood an opportunity to act right out in songs, dances and other specialties. It was as good as the average "Amateur" Follies; and, from the amateur viewpoint, more than entertaining. F. J. B.

FIFTH AVENUE (Last Half)

It remained for Clayton White, the young old timer, to run away with the honors of the new bill here in his comedy classic, "Cherie." This act, which has been a topline of a decade ago, has lost none of its lustre through lack of use. It still contains an abundance of mirth-provoking situations that are second only to White's portrayal of the slangy Bruce Ascot. The reviewer had seen the act done years ago by Mr. White and the late Marie Stuart. It's presentation last Thursday afternoon shaped up favorably with the original production. A clever young woman gives a more youthful delineation of the Marie Stuart role, but lacks perhaps the experience of that clever actress to achieve similar heights. It would be unfair to the younger woman to even hint at comparison. Nevertheless, she enhances her portrayal by the introduction of two French songs that got over to good results.

The thread of plot is woven around the marital difficulties of newlyweds. The husband's penchant for following slow horses is the contributing cause. Cherie, the youthful chanteuse, assumes the role of fixer. When Ascot, a faithful symbol of the race track tout, lamps the French beauty he is readily won over to the cause. Together they restore the blue bird to the much upset dove-cote.

Clayton White's slangy wise cracks kept the audience in roars. The sketch afforded him unlimited opportunity for comedy and it may well be said he made the most of it.

Boy and Boyer, acrobatic clowns, were the openers, with a contribution which blends comedy and thrills to a nicety. Their bounding and tumbling got them over to good results.

Cliff Nazario has teamed up with a cute little trick, in the person of Geneva Pryce. Nazario follows his usual routine of songs and dances, aided by Miss Pryce in one of the numbers, "Boo-Hoo."

Lane and Harper, a mixed team, were particularly pleasing in third spot, offering a conglomeration of talk, songs and dances that finished to good applause.

Mary Jayne, formerly teamed up with George Moore, is now going it alone, offering a new song cycle. Miss Jayne is a prima donna of stately appearance, with oodles of personality and a charming singing voice. Her repertoire included a novelty number, a ballad and a "blues" number, "Who Cares." The latter brought the best hand.

Lang and Blakely have one of the best routines of nifty nonsense we've heard in a long time. The man works like a demon in the comedy department, while the woman makes an excellent "feed" for him. Their offering ran a close second to the Clayton White act.

When it comes to a pretentious offering the palm is extended to Renee Robert. Miss Robert is assisted by a ten-piece orchestra billed as the Griensdorf Symphonists, and puts over as neat a dancing act as local vaudeville has had in many moons. The orchestra is a top-notch that plays selections in tempo dangerously similar to Paul Whiteman. Besides accompanying the featured member for her dances, they also play selections while she is making changes of costume. Miss Robert offers four dances. Her best is the Indian dance she does just before the finish. The act is elaborately mounted and will have to draw down a sweet figure to pay expenses. It is entirely too big for small time.

Rome and Gaut, dancing comedians, wound up the bill with a mixture of dancing and foolery. E. J. B.

PROCTOR'S 125TH STREET (Last Half)

A fairly large holiday crowd witnessed a good bill at this house on Thursday night.

The Dancing McDonalds headlined the bill and gave a remarkable demonstration of clever and well-executed steps. Their acrobatic dancing was the feature of the act.

Pressler and Klais, in appearing next to closing, gave the house just what it seemed to be wanting and that was a good hearty laugh. The audience had been set on edge by the "pep" displayed by Harry Jans and Harold Whalen in the previous act and the work of Pressler following it was a riot.

Miss Klais put over a song in a pleasing manner and is an excellent foil for Pressler's clowning, which is genuinely funny.

At the closing of the act he did some novelty piano playing which scored strongly and was responsible for some strong applause.

Harry Jans and Harold Whalen, two clever young chaps, scored with some well-told jokes and comedy songs. The boys worked hard and this, combined with the enthusiasm displayed by both, carried the act over well.

King and Anita Sauls opened the bill with a clever bit of sketching. The pair work in solid colors and within a remarkably short time do three scenes and decorate a vase and a piano lamp. The lighting effect bringing out their scenes is well done and practically makes the act. Lights were placed behind the three scenes and when the sketch was finished they played a pleasing illuminating effect upon the work just finished. R. P.

The Wilton Sisters were awarded a prize of a Paige automobile in Minneapolis last week, as the result of winning a beauty contest for sisters.

PROCTOR'S 58TH STREET (Last Half)

"Birds of Paradise," in headlining the bill, brings to the house a new novelty dancing act offered by two misses who thoroughly understand their art. The expensive drops and beautiful gowns shown by this pair, we might venture to say, are of the most costly combinations in a dancing vaudeville act.

One of the pair toe dances without fault while the other is just as faultless and is as graceful and charming in putting across her numbers.

At the opening of the act the two girls are each dressed in parrot costumes. They sing a parrot song while one is perched upon a parrot swing and the other stands below answering in what might be termed the parrot language. At the conclusion the toe dancer comes out dressed as a butterfly and dances with skill. Her companion reveals herself as an ugly Holland duckling strutting along the banks of a town in that country, and sings a pleasing duck song and winds up in acrobatic dancing. The drop in this scene is well done and represents a windmill scene along the banks of a Holland stream. The act is closed with several dances done together, each wearing costumes of Birds of Paradise.

Tom Kelly, in "That Irishman," again presents a "single" that brings down the house and causing Kelly to be recalled before the lights twice after the conclusion of his act. The Irishman offers a selection of Irish jokes, each one of them proving humorous. Kelly's manner in bringing out his lines of wit cause waves of laughter to sweep the audience long before the jokes are finished. In winding up, the highly popular fellow sings several Irish songs which end up the act in great shape.

In a smart variety act, Fiske and Lloyd have an offering that will take on the most exacting bill. Lloyd, who is given fine support by his partner, sings, jokes, dances and even includes "The Girl in the Garden at Midnight," by de Maupassant. Although these two might have obtained their idea for this bit from a similar vaudeville act, they present the roles well and we are glad to see that a high type of entertainment is occasionally being introduced in theatres of this type.

Wilcox and La Croix, in their "Country Life," have a likable comedy sketch that takes well. The plot, if it might be called such, involves the love affairs and the trials and tribulations of two married couples.

Craddock and Shadner, a colored couple, do their singing act well, while O. K. Legal, the "Silent Comedian," opens the bill with a juggling act in which he uses hats, tennis balls and a mixture of none too funny comedy. R. P.

HAMILTON (Last Half)

While the attendance was much better than the average matinee patronage on Thursday afternoon, it wasn't quite up to expectations, considering the fact that it was a holiday. The show was entertaining and played smooth'ly.

The Caninos topped the bill with a new act in which the entire family appeared, combining the two acts into one, that of Elisa and Eduardo Canino and of Angel and Jose Canino. The foremost of Spanish dancing families appeared in a colorful production, well-staged and very well done. It will be fully reviewed under new acts. They closed the show.

The Vivians started the proceedings with a sharp-shooting offering of exceptional merit. The feats of marksmanship done are remarkable, and the entire routine is sold with plenty of showmanship on the part of the man and the woman.

Clark and O'Neil almost stopped the show in the second spot. The boys make neat appearance, have very pleasing voices which blend nicely in harmony. The one fault to be found is a semi-naive attitude on the part of the boys, which may be assumed for the purpose of comedy, or may be unconsciously done. Either way, it is a good thing to get rid of.

Howard and White presented a domestic comedy, showing how man and wife endeavor to fool each other in order to sneak out at night, one to go to a poker game, and the other to go to a dance. Each discovers the other's deception on their return, and sit down to discuss it. They arrived at the conclusion that they are drifting apart. They finally put all their troubles to the fact they sleep in twin beds and have a screen between them. They decide to get rid of both. The turn is a light one, and in family houses will please.

Frances Arms stopped the show with her single. Miss Arms, as we have mentioned before, is a clever girl with lots of good ability, and has a very effective routine. But the same thing we've spoken about previously still handicaps her. And that is the fact that she still doesn't know whether to be Frances Arms, or to imitate Dolly Kay, Patricia, Belle Baker, or Sophie Tucker. We still advise her to stick to Frances Arms.

Crawford and Broderick are also a very clever couple. Their material, even with a lot of old gags, is entertaining and gets plenty of laughs. But we still cannot see where the gag, "Do you know who my father is?"—"No, do you?" is in keeping with the Keith slogan of "refined vaudeville—bring the family." G. J. H.

Mrs. Evans, mother of Hazel Boyne, visited New York with her daughter last week.

VAUDEVILLE

SEATTLE HARMONY KINGS

Theatre—State Lake.
Style—Musical.
Time—Twenty minutes.
Setting—Full Stage.

Here is a musical organization fresh from one of Chicago's local ballrooms, who without any previous vaudeville experience walk in and stop their first show "cold."

Their manner of presentation entitle them to the title of a novelty dance orchestra. They are musical acrobats who play and vocalize in every way imaginable. Their musical arrangements, for which Jack Neill, musical director, is no doubt responsible, have a twang of originality which is a great asset to an act of this kind.

Their routine of numbers cannot be named, as they featured no special number, nor did they play any one number straight through that could be recognized by the audience. What they did play seemed to be more of a musical melange, combining several of the current hits in which they featured "Whitey" Berquist at the piano and Hal Hiatt on the clarinet. Berquist is deserving of a great deal of credit. He is exceptionally good at the piano and plays one number laying flat on his back. This bit goes over big. Hiatt is featured in a number wherein he first plays the clarinet in its entirety, then begins taking it apart and plays the mouthpiece alone, both in a high and low pitch and ends up by putting the clarinet together again for the last chorus. This also registers big. Gene Collins, a colored boy, rushes on for a brief few seconds and did some dancing and strutting that just brought down the house. The boy who plays base saxophone deserves special mention, he not only plays it well, but gets over good comedy with it. It is easy to see that these boys co-operate and with a result that is gratifying to the audience, and must be to themselves. H. A. R.

EARL H. DANCER & CO.

Theatre—Fifth Avenue.
Style—Songs and Dances.
Time—Fifteen minutes.
Setting—Special.

The featured member is a youthful Negro, who is aided materially by a five piece ebony hued dance combination. The band opens proceedings with a lively selection. Dancer comes on and sings "Shine" and goes into a whirlwind eccentric. He follows with an impression of Laddie Cliff singing "Coal Black Mammy." The band has their inning again playing a medley that is punctuated with clown antics by Sonny Thompson, the drummer. Dancer returns for "Tomorrow" and winds up with a crackerjack dance that brought down the house.

The act is cleverly put together and has entertaining qualities. However, it can hope for nothing better than the small time. E. J. B.

GERTIE MILLER TRIO

Theatre—City.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—In one.

Miss Miller is a woman of exceedingly generous proportions, apparently tipping the scales somewhere above the two hundred pound mark, and has for her company, two men in black-face, who seem to be colored chaps using extra blacking. These two open the act with a song and dance, following which Miss Miller offers a ballad, with the two men coming in for the second chorus, in harmony, doing their singing off-stage. A song and dance by the trio, individual dances by each, and an ensemble number complete the act. "G. J. H."

NEW ACTS AND REAPPEARANCES

VAN AND BELL

Theatre—Audubon.
Style—Novelty.
Time—Sixteen minutes.
Setting—In one.

This man and woman might do an entertaining act if they had some material in which they could sell their novelties better than their present vehicle. The way the offering was delivered at this house on Thursday afternoon, left the audience wondering what it was all about.

In the first half of the act, they throw a lot of paper toys into the audience, consisting of "boomerang" butterflies, and aeroplanes, which they throw in such a manner that these toys do "loop-the-loops," and also fly back to them after being thrown into the audience. A great many were secured by the patrons of the theatre, and to compensate those who hadn't got hold of the aeroplanes, the team announced that by addressing them care of the N. V. A. club, they would be glad to send the aeroplanes to any one requesting them.

The man made an announcement about his being the best boomerang thrower in the world, making the announcement in a manner which leaves us still wondering whether he was kidding or meant it. The woman sings a song mentioning the names of various birds, which the man imitates by whistling. These were well-done, although most of them don't mean a thing to audiences in a large city.

In small country towns, they might do very nicely. But for a New York house, "Parlor Entertainers," would be about the best billing for them. And yet, with a real good line of talk arranged around their novelties, they might be able to sell their work to New York houses, for they both have pleasant personalities. We'd suggest that the woman use the "prop" laugh less, and the man also, and leave more of the laughing to be done by the audience. G. J. H.

MELINO AND WALLACE

Theatre—Jefferson.
Style—Comedy.
Time—Twelve minutes.
Setting—In "one."

A comedy skit that would make an excellent offering of its kind, if so much deliberate hoke were not injected. Some more rational hits of comedy could easily replace the unwarranted kicking of cow-bells all over the orchestra pit by the musicians, and a few other things that fail to get laughs and are not new by any means.

The act is opened by the girl who starts a song in a fine soprano voice and is interrupted by the comedian who is small and the nearest thing to a freak that make-up and clothes can do for a comedian. The girl, who has excellent stage presence, and wears gowns very well, played straight to the comic for the rest of the act. She labeled him "sunshine" and his work was in pantomime but for a peculiar laugh. Whenever she asked to hear his voice, she read one of his notes to the effect that he wanted singing lessons, he would do a few eccentric steps. Toward the close of the act the girl sang "The Sheik" and the comics arrived doing a burlesque on said sheik. The missing finger bit done when taking a bow let the act down which should have done nothing after the sheik stuff. The girl having a good voice, it would not be a bad idea if she sang a straight song during the act in place of the comedy bits of the comic. M. H. S.

"CHINA BLUE PLATE"

Theatre—Hamilton.
Style—Musical Legend.
Time—Twenty-five minutes.
Setting—One and full stage (specials).

Milton Aborn presents "The China Blue Plate," the book of lyrics of which were written by Jack Arnold and the music by A. Baldwin Sloane.

Milton Aborn, presents, in conjunction with "The China Blue Plate," one of the most beautifully written acts ever seen in vaudeville. A book and lyrics worthy of any opera, or operetta. Baldwin Sloane wrote the music, and that takes care of its merits, without any comment on our part.

A cast of four do the act, three of these, doubling in roles. The opening scene is in a Chinese chop suey house, shown in "one." A boy and girl and the Chinese proprietor are seen here, the couple evidently being regular customers. The boy is quarreling with his sweetheart, because she has been going out with a wealthy young man. She tells him she has been doing this in order to get a better position for him, thinking to do so through the wealthy young man's influence.

In a fit of temper, the sweetheart almost breaks one of the Chinese blue plates, and is stopped by the Chink, who calls his attention to the design on the plate. He tells them the meaning of the design, and while he relates the old Chinese legend, the curtain rises, and it is enacted in full stage.

It concerns a beautiful Chinese girl, who meets, at the "Bridge of Lost Souls," a poet, and there listens to his declaration of love, and also plights her love for him. The Keeper of the Bridge, allegorically represents "Conscience," who is there to warn people about crossing to the other side. On the other side, dwells a wealthy mandarin, who claims, in argument with the Keeper of the Bridge, that a woman has no soul to love, but a body to love, and that she can always be purchased with jewels and gold. He sets about proving it at the expense of the girl. The girl, does not heed the warnings of her lover, nor of the Keeper of the Bridge. She crosses and enters the pagoda of the Mandarin on the other side of the bridge, saying that she will get all the jewels and gold to share with her lover.

The returns from the pagoda, a changed girl. Realizing what happened, she jumps into the river and drowns herself. Her poet-lover takes up her "swan-song," and jumps in after her. The Mandarin devilishly laughs his triumph.

The curtain descends, and once more we see the American couple. The girl has learned her lesson. She will no longer see the wealthy young man.

Matt Hanley as the Chinese chop suey man, and as the Keeper of the Bridge, is excellent. Richard Cramer is very good as the Mandarin. Maude Gray is cute as a Chinese maiden, and sings in a very pleasing voice. Charles Compton, as the juvenile, poet, and lover, is the weakest part of the cast.

But we can't help but repeat the merits of the way the act is written. The diction is perfect, and the lines full of beauty and good philosophy. "The China Blue Plate" should get wonderful "breaks" on the big time. G. J. H.

Helen Schroeder, Florentine Goshnowa, Zita Zenda, Betty Morgan, Elizabeth West and Mary Marshutte are in the cast of the new Hocky and Green vaudeville act which opens this week.

JACK GOLDIE

Theatre—Hamilton.
Style—Blackface.
Time—Fourteen minutes.
Setting—In one.

Jack Goldie does only one thing that is different from the hundreds of other acts in vaudeville. Instead of jockeying for applause in the middle of his act, or at the end of it, he starts jockeying with his first lines of talk and keeps it up all through his act.

This about sums up his originality. Anyone can go out on a stage and ask for applause, but it takes a real artist to do a single and score without once mentioning "make the other acts jealous," or "they tell me, you're a cold audience now show them that they're wrong."

Goldie uses the latter approach. He enters in a fur coat, and after his opening song, goes into the lines mentioned above. He states that he doesn't think that they are going to be "cold" and takes off his coat, hanging it on a rack. He hopes that he won't have to put it on again, during the act.

His talk is delivered in Al Herman style with the same prop laugh which Herman uses. Whenever a gag fell flat, he put on the coat, forcing laughs and applause. And most of his material wasn't worth more than a snicker or a giggle. His forté is whistling, and he used it effectively for a finish. G. J. H.

PAUL AND VICTOR

Theatre—Proctor's 125th Street.
Style—Italian comedians.
Time—Fourteen minutes.
Setting—In one.

Paul and Victor were billed at this house as "Harlem's Favorite Italian Comedians." After seeing the act, one wouldn't give much credit to the taste of Harlem, unless one would be under the impression that these two were amateurs who secured a booking in their neighborhood theatre. However, we find that Paul and Victor are supposed to be a regular act, and real performers, so the only alibi which the pair could have, that of being amateurs, is taken from them.

The two do a routine of "wop" gags in the make-up generally used by such acts, which does contain a few laughs, but what laughs there are, were lost entirely in the delivery of the lines by these two. We have seen even amateurs, winners of "Opportunity Contests," appearing more comfortably on a stage than these two. A pair who were more ill at ease behind the footlights, would be difficult to find. The one redeeming feature of the act was some instrumental work with the banjo and guitars, but even here their ability was just ordinary.

Paul and Victor are an entertaining act—for the parlor at home, or at a sociable. But that's about all. G. J. H.

THREE HARMONY HOUNDS

Theatre—State.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Three men, wearing grey sack suits and presenting a conservative appearance, quite correctly style themselves the Harmony Hounds. Their voices are good and together they produce a very respectable volume of sound, all of it harmonious and agreeable.

The vaudeville public invariably gives a male singing quartette or trio a cordial reception, and this act is good enough to deserve it. The act, however, would be considerably better, it seems to this reviewer, if the comedy number used had a better appeal, and if it were put over with more trick singing, which is always liked. H. E. S.



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LIFTING STAGE MATERIAL

Vaudeville offers more opportunities for the lifting of stage material than any other branch of the theatrical profession, and week after week many acts use the best jokes, songs and business of others with impunity.

Not only are parts of the turn appropriated at times, but in some instances the whole act is taken from those who have paid for the material, and whom seem powerless to prevent the unauthorized use of their stock in trade.

One of the most recent cases of joke lifting was in connection with the Ford gag or joke first told by Billy Van, of the Van and Corbett act. Van conceived the idea of seeming to see the big automobile manufacturer in the audiences after a joke at his expense had been told. Van, much perturbed, attempts to apologize and declares that he knows that Mr. Ford is in the audience, and when asked by his partner to tell how he knows, replies that on the way into the theatre he saw Mr. Ford's car out front.

The gag was a big laugh getter and within two weeks after Van told it at the Riverside and within two weeks from the time of the first telling, was heard in nearly every vaudeville and burlesque house in New York.

Even the musical comedy comedians picked up the joke and one of the stars in a big production made it one of the features in his production.

Van after making a number of protests saw the futility of it all and finally in disgust after removing it from his own act announced that the gag was released and anyone in the show world was welcome to use it whenever they felt like it.

The story of the Van gag is not unusual, stage material is lifted week in and week out and the originator is left without the slightest protection.

MOVE TO TAX BILLBOARDS

The convention of the New York State Federation of Women's Clubs held last week at the Hotel Commodore, New York, indorsed a measure originated by the General Federation of Women's Clubs for the regulation by Taxation of all advertising bill boards throughout the state.

The billboards according to the club deface the scenery.

FAY TEMPLETON CONTRIBUTES

Fay Templeton, famous light opera star of two decades ago and who retired from the stage a few years ago is the latest to make a substantial contribution, to the Actors' Fund. Miss Templeton last week sent to the Fund of which she is already a member her check for \$250 as a contribution toward the special of \$5,000.

The CLIPPER has that amount on hand as a special contribution from a business man and the actors and actresses are out to match it, thus bringing the amount for the Fund up to \$10,000. Among the other contributions this week to the fund, are those of J. F. Morrissey and Laura Bennett. The list of members to the Actors' Fund in connection with the drive now on is as follows:

ANNUAL MEMBERS

Al K. Hall, vaudeville.
Alfred Allen, vaudeville.
Bert Wheeler, vaudeville.
Harry Rose, vaudeville.
Margot Francillion, actress.
Dorothy Keeler, actress.
Jesse Reese, actress.
Amy Lester, actress.
Ray Meyers, actress.
T. J. Buckley, actor.
Maurice Francillion, actor.
Royal D. Tracy, actor.
Gerald Griffin, actor.
Charles Ogle, actor.
Billy Betts, actor.
William P. Moran, actor.
Albert Wiser, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
George Donaldson, actor.
Manda F. Barnard, actress.
Annie M. Kent, actress.
Harry Willard, actor.
Lloyd Gilbert, actor.
John McKenzie, actor.
Toto Hammer, actor.
Frank D. Berst, actor.
William Desmond, actor.
Sam Jackson, vaudeville.
Virginia Hennings, vaudeville.
Madelyn Franklyn, vaudeville.
Walter Greaves, actor.
Richard Lombard, vaudeville.
John Lombard, vaudeville.
M. Tello Webb, actor.
Emma Weston, actress.
George A. Baker, actor.

Erba Robeson, actress.
William Thorn, actor.
Gretchen Thomas, actress.
Harry La Cour, actor.
Herbert Delmore, actor.
Ralph Rogers Ronzio, actor.
Elsie Donnelly Ronzio, actress.
Mrs. Gerald Griffin, actress.
Lydia Wilson, actress.
Jack H. Fauer, actor.
Katie Emmett, actress.
Jimmy Lyons, actor.
Ruth Hoyt, actress.
Henry Morey, actor.
Robert Barrat, actor.
Paul Patching, actor.
Harry Weaver, actor.
William Bures, actor.
Theodore Bendix, musical director.
Jean Bedini, producer.
Sam Rice, manager.
George King, office manager.
Laura Bennett, actress.
Ethel Brandon, actress.
Frank McNish, actor.
Lou Castleton, vaudeville.
Mae Meth, vaudeville.
Joseph Clark, actor.
W. J. Holden, actor.
Dick Collins, actor.
Henry West, actor.
Robert Vivian, actor.
William Stewart, actor.
William J. Kenny, actor.
Jefferson Lloyd, actor.
J. F. Morrissey, actor.
Vivienne Segal, actress.
Constance Robinson, actress.

ANNUAL ASSOCIATE MEMBERS

(Non-Professional)

James Q. Carpenter.
E. V. Buckley.
Lou Hurtig.
Samuel Fuloran.
Rosalie Stewart.
James Devlin.
Sammy Smith.
Charles N. Bell.
Annie M. Warren.
Charles C. Davis.

LIFE MEMBERS

Billy B. Van.
James J. Corbett.
Joe McCarthy.
Florence Emmett.
Carrie Holbrook.
Johnson Briscoe.
Walter C. Kelly.

"TANGERINE" TOURING

"Tangerine," which has been playing in the Shubert Theatre, Boston, closed there Saturday. The company is appearing in Newark this week with the Majestic, in Brooklyn, to follow.

"DAFFY DILL" CLOSING

"Daffy Dill," the Frank Tinney musical comedy at the Apollo has another week at the Apollo when it will close at that house and then leave for Pittsburgh on October 23.

YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund. Write your profession on this slip.

Answers to Queries

Sketch—\$1,000 Reward" was a dramatic playlet produced by Nance O'Neil, Wm. Bonelli, and Jack McKee.

Flirt—Lydia Barry and Elsie Fay appeared together in a sketch entitled "An Evening Call," by George Felix, at Hammerstein's, New York.

Two—Billy Sliding Watson and Billy B. Watson played at Baltimore during the same week, season of 1909-1910.

M. R.—Jas. J. Jeffries appeared at the Lincoln Square Theatre, New York, in an athletic act. It included a boxing bout with Sam Berger on Monday afternoon, but the police stopped that part of the show.

Rip—Wm. L. Bissell, manager of the Star, Brooklyn, also the owner of the original "Fads and Follies" Co. died March 31, 1909.

B. U.—Wm. A. Brady and Jos. R. Grismer produced "The Brass Bowl" at Springfield, Mass. Cyril Scott and Lillian Kemble were in the cast.

B. V.—Jefferson De Angelis starred in "The Beauty Spot." Viola Gellette and Marguerite Clark were in the cast.

Czech—Madame Helena Modjeska was born Oct. 12, 1844, at Cracow, Poland, and died April 8, 1909, at Bay City, Cal. Count Bozenta was her husband.

Film—The Motion Picture Patents Co. collected a royalty from all exhibitors. The exhibitors were required to pay weekly in advance to the rental exchange, from which they received their service.

R. S.—"Nobody Knows, Nobody Cares" was published by Charles K. Harris.

R. W.—Assemblyman Voss, of Brooklyn, introduced the bill which brought all theatrical employment agencies within the jurisdiction of the Bureau of Licenses and subjected them to the bureau regulations. It was passed at Albany, April 13, 1909.

O. H.—A benefit for Clara Morris, was given at the New York Theatre, New York, under the auspices of the Twelfth Night Club.

Rex—Only four characters appeared in "The Climax" which was presented at Weber's Theatre, New York. Leona Watson, Effingham Pinto, Wm. Lewers and Albert Brunning played the roles.

25 YEARS AGO

Rebecca Warren was leading lady with the "Change Alley" Co.

Robert Drouet, Elita Proctor Otis, George Nash, Ralph Stuart, and Minnie Radcliffe were with the Schiller Stock Co. in Chicago.

Helf and Yost played the Poli Circuit.

Cooke and Clinton played at Hammerstein's Olympia, New York.

The Detroit Opera House was burned with all the effects of the Julia Arthur Co.

The Baltimore Base Ball Club won The Temple Cup.

Thomas Whiffen died at Hertford, England.

Myll Brothers were publishing music at 43 West 28th Street, New York.

Geo. E. Schaller was musical director at the Howard Theatre, Boston.

The "Merry Maidens" Co. included Madden and Curran, Gladys Van, Lowry and Hanley, Sam Rice, Dave Marion and Fannie Vedder.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ACTORS FAIL IN ENDEAVOR
TO SETTLE CONTRACT DISPUTE

**Touring Managers Accuse Actors of Planning to Call Strike—
Many Plans with Idea of Compromise Advanced But
All Fail—Actors and Managers Still at Deadlock**

LONDON, Oct. 14.—The dispute between the Actors' Association and the Association of Touring Managers over the changes in the standard contract demanded by the latter organization still exists, all attempts, so far, of the Actors' Association to get the managers to arbitrate the issue having failed. Although the A. A. officials deny that they are contemplating calling a strike of the actors, the A. T. M. accuses Alfred Lugg, secretary of the Actors' Association, of having given interviews to newspapers in which he was quoted as saying that "there was every possibility of such an eventuality unless a settlement of the dispute was reached."

Thus far, the best suggestion put forward is one which calls for a compromise between the two parties. The main point at issue is the demand of the A. T. M. for the elimination of the contract clause which states that the manager cannot lay off more than one week in ten without paying his company. The A. A. refuses to allow this clause removed from the contract, while the A. T. M. stands just as firmly for it. The suggestion for compromise calls for the A. A. to allow this particular clause to be removed for which concession the A. T. M. must waive its demands for other contract changes, including the reducing of the minimum engagement from six to three weeks and the playing of two shows nightly without extra payment. Under the old contract two weeks' free rehearsals were given on contracts calling for the minimum engagement, and, regarding the matter of two shows nightly, the existing contract allows actors to be engaged with the specific knowledge that they will play two shows nightly, without extra pay, while the shows which regularly play one performance a night, but occasionally two, the extra per-

formance must be paid for at the rate of 20 per cent of the pay for one performance.

The reason advanced by the A. T. M. for the demand that the minimum engagement be reduced to three weeks is that it will allow managers to be free to discharge incompetent performers. As the manager, under the proposed revision of this clause, will not be able to get rid of an "incompetent performer" in less than three weeks, the suggestion is made that all such cases are taken care of by a clause already in the contract, as follows:

The artist shall comply with and conform to the lawful rules of the theatre, and the manager in so far as such rules do not conflict with the Contract and these regulations, and shall at all times attend rehearsals when called, and appear at all performances and perform the services required of him under this Agreement in a diligent and painstaking manner.

The managers demand that their powers be increased by the revision of this clause, as follows:

Schedule: Clause 2 (1) If, within three days in the case of one week's rehearsal, or six days in the case of two weeks' rehearsal, the artist shall not be perfect in words or business, the manager may forthwith terminate this contract by payment to the artist of an amount equal to one-sixth of his salary for each day upon which he has been required to rehearse.

(2) Intemperance, brawling, and bad language shall be a sufficient reason for instant dismissal. Any charge of intemperance shall be made at the time the offence is committed, the artist to have the right to call in a medical practitioner. Wilful disobedience of the reasonable demands of the manager shall be a sufficient reason for instant dismissal.

Another meeting will be held shortly.

"THE BALANCE" OPENS

LONDON, Oct. 16.—Messrs. Tom Walls and Leslie Hanson, producers of "Tons of Money," presented a new play for the first time, at the Opera House in Manchester, to-night, called "The Balance." Their new production is written by Leon M. Lion, the actor and playwright, and Frank Dix. "The Balance" features a law court scene, which in some respects is even better than the scene in "The Butterfly and the Wheel." In the cast of "The Balance" are Triston Rawson, George Bealby, J. H. Barnes, George Elton, Sebastian Smith, Arthur Rigley, Ethel Colridge and Mary Clare.

NEW HOUSE FOR NORTH LONDON

LONDON, Oct. 16.—A new theatre of modern structure will be opened in North London about Christmas time. This will be the reconstruction of the old Alexandra Palace theatre. Concerned in the construction will be Charles J. Hyde, who is responsible for the new Drury Lane. The new theatre will be larger than Drury Lane and big spectacles will be shown there.

Should the house be completed before Christmas as anticipated, a pantomime will be the opening attraction.

ACTS FOR AFRICA

LONDON, Oct. 16.—Among those who have sailed for South Africa to fill engagements with the African Theatres, Ltd., booked by the I. V. T. A., Ltd., recently, are: Geaikes and Geaikes, Fred J. Little, and Daisy Bindley.

COLLINS TO RE-OPEN

LONDON, Oct. 16.—Charles Gulliver, owner of about 20 music halls in and around London, has decided to re-open his Collin's Music-Hall on Islington Green. The place has been closed for several months due for one thing to the fact that it was not paying, and also to the fact that the London County Council in surveying the premises said that it required some structural alterations. At that time Mr. Gulliver did not think the house worth the outlay of money.

The attractions that will play Collin's Music-Hall when it re-opens are of the blood and thunder type of dramas type. They are: "Seven Nights in London," "The Mormon and his Wives," "Childless Wives" and "The Plaything of an Hour." Admission prices will be from threepence to one shilling and sixpence for a stall plus tax.

NEW EXTRAVAGANZA OPENS

LONDON, Oct. 16.—"Sunshine and Laughter" is the name of a new musical extravaganza which opened at the Hippodrome, Newcastle-on-Tyne, and which is completely booked until April of the next year. The book is by R. P. Weston, Bert Lee and Herbert Clayton, music by Jack Waller, Bert Lee and R. P. Weston, and the show is staged by Herbert Clayton, Syd Culver is putting on the dance numbers. In the cast are Wylie Watson, Billy Rego, Robert Hine, Gloria D'Arcy, Bowman Williams, Marguerite Ronald and the Welsh Singers.

HICKS A BUSY ACTOR

LONDON, Oct. 16.—One of the busiest men in local theatrical circles is Seymour Hicks, who besides playing in "The Man in Dress Clothes," has written a book entitled "Difficulties," the dramatic version of which is being produced next month at the Garrick theatre. After the play has been produced Mr. Hicks will take a holiday previous to beginning a series of ten photo-plays in which he will co-star with his wife Miss Ellaline Terris. When the films are completed he will resume the management of theatrical enterprises.

"DEDE" AT THE GARRICK.

LONDON, Oct. 16.—Messrs. Andre Charlot and Paul Murray will present the French musical comedy, "Dede," at the Garrick theatre on October 17. The piece has played one week for a break-in at the Empire, Liverpool. In the cast are Joseph Coyne, Guy le Feuvre, Stafford Hilliard, John Doran, Donovan Parsons, Bob Cory, Joyce Gamon, Ethel Stewart, Velma Deane, Wyn Richmond, and Gertrude Lawrence.

"DRESS CLOTHES" CLOSES

LONDON, Oct. 14.—"The Man in Dress Clothes" will close at the Garrick Theatre on October 14. Seymour Hicks is featured in the play which has had a long run. The house will be dark for a brief period. It is reported that Andre Charlot will open there shortly with an English version of the Parisian success, "Dede," with Joseph Coyne and Gertrude Lawrence in the cast.

CHEVALIER IN NEW PLAY

LONDON, Oct. 16.—Albert Chevalier has opened in his newest vehicle, "A Fallen Star," at the Brixton theatre. In the supporting cast are Charles Fawcett, Ellis J. Preston, J. Forbes Knowles, H. Astell, S. J. Berry, Amy Venimore, Mrs. I. Beauchamp, Miss E. Shirley, Little Dorritt and Amy Dalby.

"ROCKETS" FOR AMERICA

LONDON, Oct. 16.—"Rockets," which continues a sensational run at the Palladium, having passed its 350th performance, will be seen in America next year. Harry Day has had an offer to produce the show on Broadway with the London company.

"MARY STUART" A HIT

LONDON, Oct. 16.—The opening of "Mary Stuart" by John Drinkwater, at the Everyman theatre, proved to be a momentous event, and a wonderful triumph,—not so much for the author of "Abraham Lincoln," but for Laura Cowie, individually, who appeared in the title role of Mary Stuart. Miss Cowie's interpretation of the ill-fated queen will be remembered by those who see the play, long after the actual play itself has been forgotten, and her performance will long outlive the run of the play.

Since the production of "Mary Stuart" in New York, it has been revised somewhat, and is now given in a prologue and two acts. It has been excellently staged, the costuming being accurately done by Peggy Freemantle, the old-world songs composed by George Drinkwater being very faithfully rendered by Harold Scott, as Riccio, accompanied on the harp by Rupert Lee. Laura Cowie was given wonderful support by Harcourt-Williams as the feeble, yet madly jealous husband, Clare Harris as Mary Beaton, who aids in the conspiracy against Darnley and plots for Mary Stuart's final elopement with Bothwell, admirably played by F. Randolph Ayrton. Others who appeared to good advantage were Douglas Jefferies, Richard Bird, and H. O. Nicholson.

"GIGGLES" CLEVER REVUE

LONDON, Oct. 16.—"Giggles" made its first appearance in town at the Queen's Poplar, which it has met with success. It is an entertaining revue with clever principals, a good-looking chorus, and some very good comedy. Arthur Hall and Campbell Neir are the most prominent and are the causes of most of the laughter. Rene Weir sings, dances, and reads lines as though she were a specialist in any one of the three. Blanche Miller also shows to good advantage in songs. Will Dacey has plenty of bright moments. The music is catchy and directed well.

CRITIC IN ACCIDENT

LONDON, Oct. 16.—Archibald Haddon, dramatic critic of the "Express," is now recovering from injuries received in a motor-cycle accident at the Royal Infirmary, Chester. The accident occurred while the critic was on his way to Blackpool to see Mrs. Patrick Campbell in "Voodoo." Mrs. Campbell visited him during the past week at the hospital.

"TA BOUCHE" AT SHAFTESBURY

LONDON, Oct. 16.—Seymour Hicks and Sir Alfred Butt will be associated in the production of the Parisian revue, "Ta Bouche," which they will present at a theatre on Shaftesbury Avenue. They will probably manage the house together.

"DOUBLE OR QUIT" MOVES

LONDON, Oct. 16.—"Double or Quit" has been moved from the Aldwych theatre to the Kingsway, in order to make way for "The Way of An Eagle." The latter show has been playing at the Adelphi and has been transferred to the Aldwych.

REP. PLAYERS TO DO "THE SMITHS"

LONDON, Oct. 16.—The Repertory Players will shortly present a dramatized version of "The Smiths of Surbiton," from the book by Keble Howard. The play has no relation to "The Smith Family," now running at the Empire theatre.

TED LEWIS—PRODUCER

LONDON, Oct. 16.—Ted Lewis, pugilist, is now in the theatrical business and on October 4th produced a revue at the Woolwich Empire called "Hullo Sweetie." In addition to producing the piece he plays a small part in it.

"NIGHTCAP" TOURING

LONDON, Oct. 16.—"The Nightcap," now on tour under the direction of Charles Russ, was seen at the Kingston Empire last week. In the company are V. H. Shirrey, Noel Daington, Harry Frankiss, John de Lacey, Elliott Ball, Kathleen Leigh, and Mabelle George.

MUSIC SHOWS IN WEST END

LONDON, Oct. 16.—Over one third of the theatres in the West End are now given over to musical shows. At present the following shows are running: "The Cabaret Girl," at the Winter Garden; "Whirled Into Happiness" at the Lyric; "The Lady of the Rose," at Daly's; "The Smith Family," at the Empire; "Snap," at the Vaudeville; "A to Z," at the Prince of Wales, and "Phi Phi" at the Pavilion. Other musical shows shortly to be seen in the West End are: "Dede" at the Garrick; "Angel Face," at the Strand; "The Co-Optimists," at the Prince of Wales; "The Last Waltz," at the Gaiety, and "The Island Queen" at the Adelphi.

"GIBSON GIRL" RE-MARRYING

LONDON, Oct. 16.—Mrs. Arthur Boy Stock was married last week to G. V. Tate, M.C., son of Mr. and Mrs. George Tate. Mrs. Stock was the wife of Lord de Clifford, and was before her marriage to Lord Clifford, Eva Carrington, the original "Gibson Girl." She was playing with Seymour Hicks' company in the "Catch of the Season," when she met the Lord whom she married in 1906. He died in a motor accident in September of 1909.

Donna Darling & Company are playing in the Keith circuit west.

De Maria Five are playing a long route on the Orpheum Jr.

George Gallagher's "Mulligan's Follies" has been retitled "Broadway Follies."

Olga Myra has been engaged for the Gilda Gray Revue at the Piccadilly Rendezvous.

Ruby Poe, a descendant of Edgar Allan Poe, is appearing in "The Lady in Ermine."

Jas. F. Murray and Frank Evans open this week in a new blackface comedy act.

Fay Marbe, the dancer, has been held over indefinitely at the Walton Roof, Philadelphia.

Louis Pincus, formerly with Amalgamated, is now with the Wirth-Blumenfeld Company.

Harry Hedges is doing the advance work for "Funmakers," the Barney Gerard unit show.

Freda Held has been granted a final decree of divorce from Paul Allen, the booking agent.

Deaver Storrer is appearing with Robert B. Mantell in a series of Shakespearean productions.

Hazel Gladstone has opened in a new dance production at the Richmond Hotel, Richmond, Va.

Ben Hilbert has been appointed assistant manager of B. F. Keith's Eighty-first Street Theatre.

Dupree and Dupree have re-united in their comedy bicycle act, and will open shortly on the Keith time.

Burr McIntosh is now publicity director for the Clover Gardens dance place in the Grand Central Palace.

June and Irene Melva will open for a tour of the Keith time this week, playing Danny Simmons' houses.

Henry Walthall, the motion picture star, is headlining on Orpheum time in a new playlet, "The Unknown."

Lotus Robb will appear in the forthcoming production of "Johannes Kreisler," to be done by the Selwyns.

Ben Giroux has been appointed by Ackerman & Harris, as manager of the Casino Theatre in San Francisco.

Rouge and Rose returned to New York this week after playing in the Middle West for the past season.

Walter Hampden opened his new season in Bridgeport, Conn., last week, the opening bill being "Othello."

Sylvia Devere has joined the "Indian Reveries" act, having been placed through the Harry Walker office.

Elizabeth Hopkins has been engaged as ingenue with John R. Gordon and company, playing Keith vaudeville.

Arthur Hopkins is contemplating a revival of "Peter Pan," with Genevieve Tobin in the former Maude Adams role.

Charles Leonard Fletcher, originator of "Screen Topics," has revived those bits and will do them in his vaudeville act.

Helen Raymond has been added to the cast of "Melody Land," a musical tabloid now being presented in vaudeville.

ABOUT YOU! AND YOU!! AND YOU!!!

Elsie Bartlett, a show girl in the Greenwich Village Follies, has been admitted to the Threshold School for Acting.

Helen Menken will have one of the leading roles in "Seventh Heaven," scheduled for early production by John Golden.

Jack Nelson, formerly with Harry Walker, is now located in the Lillian Bradley offices in the Broadway-Central Building.

E. J. Ratcliffe and Horace Sinclair will appear with Elsie Ferguson in "The Wheel of Life," a new Marc Klaw production.

Rose and King have retired from Arthur Pearson's Shubert unit show, "Zig Zag," to return to vaudeville in a new singing act.

I. K. Davis is handling the press and publicity department of "Whispering Wires," the mystery play at the 49th St. Theatre.

Al Sherry, formerly in vaudeville with Gus Edwards has retired from the stage and is now in a commercial business in Washington.

Wesley Pierce, dancer, has recovered from the blood poisoning which almost cost his life when he appeared at the Strand Roof.

Harry Miller and Peggy Fears are now doing a new act in three scenes, in which they will be seen over the Keith circuit shortly.

Kilbourn Gordon, producer of "The Cat and The Canary," will produce a new play by Stuart Benson, entitled "Find Cynthia."

Richard R. Fisher, formerly with Thurston, is now managing George, a magician, playing the smaller stands in the middle west.

Percy Elkeles is staging a new floor show for Paradise, formerly Reisenweber's, with Madeliene LaVerne as the featured dancer.

Fred Latham will stage the new Dillingham musical show, "The Bunch and Judy," which will follow George White's "Scandals" at the Globe.

Minerva, the South Sea Island dancer opened at Paradise, formerly Reisenweber's on Saturday night, booked by Leo J. LaBlanc.

Tyler Brooke is returning from London next week. He went over to appear in "Angel Face," but upon arrival evidently changed his plans.

Bernard MacOwen is now playing heavies with the Alhambra Players, a stock organization at Glynne & Ward's Alhambra Theatre, Brooklyn.

Lawrence Anhalt has succeeded John Campbell as manager of the Casino Theatre. Anhalt was lessee of the Park Theatre for a number of years.

Guiran and Marguerite are being featured in the George Choos act, "Realm of Fantasie," toplining at Keith's Philadelphia, this week.

Alma Adair is rehearsing a new singing act, which she will do over the Keith circuit. John Fisher will be her accompanist.

Grace Nelson is back in the United States after a long engagement in Panama in a musical revue. She is now in Chicago spending a short vacation.

McCormack and Regay are out of "The Whirl of New York," unit show. Joe Keno and Rosie Green replaced them, joining in St. Paul, last week.

Frances Miller, Chicago's famous beauty has received several production offers. It is said that Ziegfeld has been seeking her services for the "Follies."

John McNally has joined forces with May Tully for the production of vaudeville acts. McNally was formerly connected with the Keith booking office.

Mason and Keeler have joined Barney Gerard's unit show, "Town Talk." In addition to their regular vaudeville act they are appearing in the afterpiece.

Dolly Connolly is rehearsing a new vaudeville act in which she will be featured with Joe Samuel's Band. The act expects to open shortly at a local house.

George Le Maire and Joe Phillips and Company will begin a tour of the Orpheum circuit in "The Dentist" act at the Kansas City Orpheum on October 29th.

Horace Mortimer is handling special publicity for four unit shows and "The Passing Show of 1921." He was Ben Atwell's assistant at the Century last year.

Adolph Singer, son of Jack Singer, the producer, is making his debut in vaudeville with Dan Maley as a partner. The act is called "Hokum de Luxe."

Johnny Black, the composer, is now accompanist for Mae West, the singing comedienne, appearing in vaudeville. He joined the act last week, replacing Harry Richman.

Elliott Taylor, former dancing partner of Cynthia Perot, has formed a new alliance with Mary McCord. They will open an engagement at the Biltmore next week.

Harriett Rempel and Company, in "The Heart of A Fool," have been routed over the Orpheum circuit and will open on October 29th at the Chicago Palace.

Percy Wenrich has composed the score for a new musical play, "Polka Polly," which is to be Armand Kaliz's next production. Dolly Connolly may head the cast.

Fally Markus, the independent agent, is now booking the West End, Bridgeport, Conn. It's a split week house, playing four acts of vaudeville and a feature picture.

Billy Glason who is now playing the Orpheum Circuit was held over for the second week at the Vancouver house. Glason is the first performer to enjoy that distinction.

Helen Armstrong, formerly of Tappan and Armstrong, mourns the loss of her mother, who died last month at her home in Indianapolis, Ind. She was 47 years of age.

Aaron Hoffman is writing a new comedy, "Now and Then," in which Kolb and Dill will be featured. The piece will open on the Pacific Coast the latter part of next month.

Peggy O'Neill is returning on the *Majestic* to London, where she will be featured in a new play in November, returning to this country with her entire company in the spring.

Charles Caulkins and Cecil Arnold have the principal roles in the new Willard Mack playlet, "Oh Doctor, Hurry," now being done on the Loew circuit.

Vera Michelena and Fred Hillebrand have left the Eddie Dowling unit show, "Hello Miss Radio." They refused to work on the commonwealth plan pending reorganization of the piece.

Flora Esmond, a vaudeville artist of former days, is slowly recovering at the City Hospital, Welfare Island, after having been ill with a nervous breakdown since the latter part of 1920.

Zaza and Adele have closed with Joe Howard's act and will again be seen shortly in an act of their own, in which they will do a new routine of dances. Bobby Pearce will be in the act at the piano.

Dorothy Quintette, formerly of Quintette and Hughes, has formed a new vaudeville alliance with Ann Wimberly and will soon be seen in vaudeville in a new act, "The Mealhounds," written for them by Andy Rice.

Dan Davies, who has just completed a two year engagement in stock in Harrisburg, Pa., has been booked by the Pauline Boyle concern, to appear in juvenile roles at the Luttringer stock house in Salem, Mass.

Mamie Walsh, formerly of Walsh and Edwards, is being featured in a new act, in which she is assisted by two boys. The act was written by Jack McNally and is playing under the direction of Marty Forkins.

Dwight Mead opened last week as leading man with the Luttringer Players at Salem, Mass. He drew down good notices for his interpretation of the Leo Carrillo role in "Lombardi, Ltd.," which was the opening bill.

Ann McDonald, who played in "Pals First," has been signed by Pauline Boyle to take the leading role in "East is West," which will be put on by B. F. Keith's stock in Union Hill, New Jersey. The show opens on October 16.

Dolly Wilson, of Marks and Wilson, twisted the ligaments in her leg while playing the Royal last week, and was compelled to walk with a cane for several days. The act worked out the entire engagement despite the handicap.

Anita Elson has gone over big in "The Smith Family," at the Empire, London. She appeared here in vaudeville with Harry Delf and was later featured in John Murray Anderson's "Frocks and Frills," at the Palais Royal.

Teddy Knox, of Nervo and Knox, of the Ziegfeld Follies cast, had a desperate battle with a pet monkey on top of the New Amsterdam theatre, last week. The fight ended in a draw, with the monk going down the fire escape when last seen.

Adelaide Herman, who played at the Golden Gate Theatre in San Francisco last week, her first appearance since eleven years ago in that city, was the guest of honor at the annual exhibition of the Society of American Magicians held at the Fairmont Hotel.

AL JOLSON

AT THE APOLLO THEATRE, CHICAGO. JUST MAKES THE AUDIENCE HOWL SINGING HIS NEW NOVELTY SONG SENSATION

TOOT, TOOT, TOOTSIE

GOO-BYE

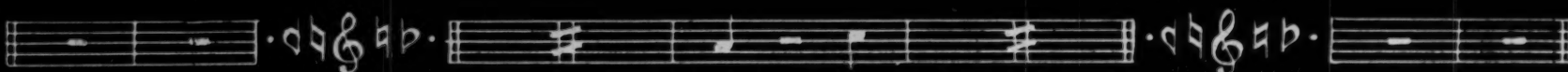
By GUS KAHN, ERNIE ERDMAN and DAN RUSSO



BYRON GAY, writer of the famous "Vamp" song, has just written a worthy successor to it in

VAMP ME

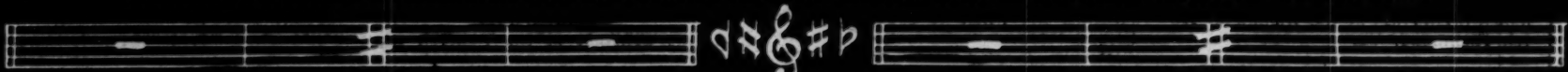
A REAL NOVELTY TREAT



THE NEW "WANG WANG BLUES" BY THE SAME WRITER

HOT LIPS

Featured by PAUL WHITEMAN and his PALAIS ROYAL ORCHESTRA in GEORGE WHITE'S "SCANDALS."

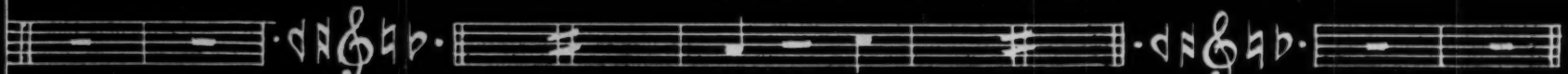


A DIXIE—MOTHER—SWEETHEART SONG

THOSE STAR SPANGLED NIGHTS IN DIXIELAND.

By LEW CANTOR, HERMAN RUBY and PETE WENDLING

A NEW IDEA RAG BALLAD THAT'S A PIPPIN



TED LEWIS' Big Hit in the GREENWICH VILLAGE FOLLIES

THREE O'CLOCK IN THE MORNING

THE BIGGEST WALTZ HIT IN YEARS



JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKE

By HARRY PEASE, ED. G. NELSON and HARRY TOBIAS

BETTER THAN "WHEN FRANCES DANCES WITH ME"

Another "WANG WANG BLUES" by
the same writers, HENRY BUSSE,
HENRY LANCE and LOU DAVIS.**HOT LIPS**

Wonderful Fox Trot rhythm and a great lyric

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
134 West Larned St.
CINCINNATI
111 East Sixth St.
TORONTO
193 Yonge Street

You can't go wrong with a

LEO FEIS

711 Seventh Ave.

TED LEWIS'

BIG HIT IN THE
GREENWICH VILLAGE FOLLIES

WHY SHOULD I CRY OVER YOU

By NED MILLER and CHESTER COHN
BETTER THAN "SORRY I MADE YOU CRY"

HOWARD & HOWARD

ARE A SENSATIONAL HIT SINGING

COAL BLACK MAMMY

IN THE BIG WINTER GARDEN HIT

THE PASSING SHOW OF 1922

with any FEIST song

FEIST, Inc.
New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
128 Market Street
KANSAS CITY
Gaiety Theatre Building
LOS ANGELES
412 West Fifth Street

You were a hit with "WANG WANG
BLUES," this is made to order for
you.

HOT LIPS

Get It Now! Put it in your act and see for yourself

MELODY LANE

MUSIC PUBLISHERS PLACE BAN ON THE SPECIAL ARRANGEMENT

Craze of Orchestra Leaders for "Special" Arrangements Costs Music Men a Fortune Annually and They Decide to Supply Leaders Nothing But the Regular Printed Arrangements.

No more "special arrangements" for orchestras are to be made by music publishers after October 20th as the result of a resolution unanimously adopted at a meeting of the Music Publishers' Protective Association held last week. The members of the organization are prohibited from furnishing, to any orchestra or leader, for any purpose whatever, any special arrangement of a composition, or any arrangement other than the regular printed form.

This action was taken by the publishers as a result of the craze for the special arrangement among the leaders and has during the past year assumed expense proportions that have become gigantic.

According to the leading music publishers the "special arrangement" has been costing the music men over \$200,000 annually, an amount which is practically prohibitive. In the beginning the request for a "special arrangement" was limited as a rule to those which were to be recorded mechanically by some orchestra with an unusual instrumentation. This practice, however, rapidly spread to the other orchestras until practically every leader demanded an arrangement suited to his particular organization and one that would be different from any other furnished to other orchestras. This special arrangement demand grew until its cost to the publisher became enormous, added to which was the fact these arrangements with the added flourishes furnished by the various orchestras often robbed the composition of its melody and did actual harm to the number.

According to lists of orchestras furnished by the leading music publishers there are over one hundred orchestras the leaders of which continually demand special orchestrations. Saul Bornstein, of the Berlin company stated that this item alone cost his firm \$30,000 a year. The Remick house estimated it at \$20,000 annually and other houses quoted large amounts.

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, when interviewed relative to the resolution and its intent, said:

"This resolution prohibiting the furnishing of so-called 'special arrangements' by our members, was adopted only when the conditions, both as to the expense connected with furnishing the material, and the tangible harm done the publisher's exploitation campaign by the playing of so many different versions of a composition, forced the action.

"When a publisher prints an orchestration he secures the best standard arrangement that available talent can produce. It is carefully edited—intelligently arranged to produce the melody of the composition as it was intended by the composer to be produced.

"To have this melody re-arranged, adapted, perverted and disarranged to such an extent as to make it something entirely different in many cases, from the original composition, simply defeated the object of the publisher in bringing out orchestrations at all.

"Comment on this phase of the damage done to original works has reached the point where some definite action is absolutely necessary.

"It was not so bad when special arrangements were required only in the case of mechanical recording, and where the instrumentation necessarily had to be

adapted to the limitations of that purpose, but in recent months pretty nearly every orchestra that has attained any reputation at all is demanding a special arrangement suited to its idea of its own individuality, until the custom of furnishing such material has grown beyond all reason.

"It should be borne in mind that the proprietor of the copyright of a composition is the only one who, under the law, has any right to make any special arrangement, adaptation, translation or rearrangement of the work, and the present system of not only permitting orchestra leaders to add lib their own ideas of a special arrangement, but as well to subject the publisher to the expense of furnishing such arrangements is destructive of the best interests of the industry.

"Trick arrangements, as novelties, are well enough as an occasional matter; but when they get to be the rule instead of the exception, it is time to call a halt, and that is what we have done in adopting this resolution.

"You might say to your readers that the resolution means just what it says, and that if I catch any member of this Association violating its provisions, it will cost that member something like a \$5,000 fine if his guilt is proven.

"In justice to the mechanical companies, you should say that most of them have been above themselves making any demands for special arrangements, but generally, in consideration of the publisher granting them a right to make such an arrangement as would fit their recording needs, have maintained their own staffs of arrangers, and not attempted to pass this burden of cost on to the publisher.

"Hereafter, there will be no special arrangements furnished. The publishers will get out in printed form their standard version, and perhaps two or even more regularly printed arrangements, and these, and these only, will be furnished. If a leader desires an arrangement suited to some unusual, bizarre instrumentation, he will have to prepare it himself or at his own cost, and he should even then be sure to secure the approval of the copyright proprietor before publicly performing it, though I do not believe that any of the publishers would invoke their technical rights under the copyright law to refuse permission to an established, well known orchestra, to make an arrangement suited to its instrumentation.

"The situation has not been free of an element of graft too, where leaders or their arrangers, have charged publishers a price for making a special arrangement, that was entirely out of proportion to the reasonable cost of such work, and often the accusation has been made to me that certain leaders were influenced in selecting the compositions which their orchestras would play, by the liberality and generosity of the publisher in compensating them for special arrangements.

"All of these evils are now to be stamped out by this resolution; perhaps others will creep into the industry to take their place, but in good time we will try to reach those others as well.

"In the meantime the Association bespeaks, and feels confident of receiving, the co-operation of the intelligent leaders in stamping out this practice; they, no less than the publishers, are dependent upon the stability of the music industry, and it has been seriously menaced by the 'special arrangement' evil."

REFUSES TO ACCEPT DECISION

Maceo Pinkard, song-writer, has repudiated his alleged agreement to abide by the decision of E. C. Mills, of the Music Publishers' Protective Association, who recently arbitrated the differences involving the song "Stuttering," half of the royalties of which Mills decided should go to Shapiro, Bernstein & Co. The song was written by Pinkard and is published by the Broadway Music Corporation.

According to Pinkard, he agreed only to let Mills arbitrate the question as to whether or not Shapiro, Bernstein & Co. had grounds for any sort of infringement action against him (Pinkard) in that the chorus of the song "Stuttering" was similar to that of the verse of a song "Honey o' Mine," written by Pinkard and placed with Shapiro, Bernstein & Co. about a year and a half ago, but never published.

The song-writer declares that possibly three or four notes, less than a third of a bar of music, in one song is similar to the other. After agreeing to let the question as to the merits of the case be arbitrated, he received notice next day of the decision, which in his opinion is obviously unfair to him.

Early last month when the question was arbitrated by E. C. Mills, he decided that Shapiro, Bernstein & Co. should not publish their song said to be infringed upon, and that Pinkard who infringed should pay half of his royalties received from the song "Stuttering," alleged to contain the similar notes.

The only way that Shapiro, Bernstein & Co. can collect half of the royalties of "Stuttering," according to Pinkard, is to start an infringement suit, for he will take action to prevent any such move by the above mentioned publishers.

INJUNCTION STAY GRANTED

The injunction granted the Ted Browne Music Company of Chicago preventing the Perry Bradford Publishing Company from continuing the publication of the song "He May Be Your Man, But He Comes to See Me Once in a While," was put aside for an indefinite period last week when Justices Rogers, Mayer and Manton of the United States Circuit Court of Appeals granted a stay to Abner Greenberg, attorney for Bradford.

The injunction granted the Browne firm by Judge Mack in a lower court some time ago, has resulted in considerable complications since, involving the arrest of several song-writers. In granting the stay of the injunction the Court ruled that Bradford alone should continue the publication of the song in question, which was being done by both firms, until the injunction was granted, and also that Bradford put up a bond of \$15,000 pending the final outcome of the controversy.

WATERSON CAN PICK 'EM

That hit songs are not the only things that Henry Waterson can pick, was evinced last week by Waterson's horse Brainstorm which won three out of four starts, breaking track records on two occasions, and winding up the week with a spectacular victory Saturday by winning the Cosmopolitan Handicap.

The horse has been under the Waterson colors since last April when the music publisher made Harry Payne Whitney an offer for the gelding. Since then the horse has consistently but slowly improved, beating many good competitors. Up to date Brainstorm has won approximately \$25,000, said to be more than ten times the purchase price paid to Whitney.

SHERMAN, CLAY OPEN BRANCHES

SAN FRANCISCO, Oct. 16.—Sherman, Clay & Co., music publishers, have opened offices in New York, Chicago, Detroit, Los Angeles, Seattle and Minneapolis. Richard Powers is in charge of the New York office, Carl Lamont, San Francisco manager, Lew Kennedy in the Detroit of-

fice, Lenord van Berg in Los Angeles, Clyde Freeman in Seattle, and Roland Jonson in the Minneapolis office. Ed Little is general manager for Sherman, Clay & Co., and has just accepted a new fox-trot ballad by Neal Moret, Ben Black and Art Hickman, and a waltz, "After Every Part," by Earl Bartlett. "The Teddy Bear Blues" is also going big.

"GEORGIA" COMPOSER AT REUNION

DES MOINES, Iowa, Oct. 16.—The composer of the music to "Marching Through Georgia," F. A. Winter, of Altoona, Pa., was among the thousands of Grand Army of the Republic veterans attending the encampment here last week. Winter, who is now seventy years old, is still prominent in the musical life of Altoona, and plays piano delightfully. He was but seventeen years old in the Civil War, being the youngest band master in the army. He was given the words of the song and composed the music which became so famous.

DRESSER'S GRAVE UNMARKED

CHICAGO, Oct. 16.—Sometime this month members of the Indiana Society will gather at St. Boniface cemetery, North Clark Street and Lawrence Avenue, to dedicate a suitable memorial over the grave of Paul Dresser author of the famous song "On the Banks of the Wabash." Mr. Dresser died in New York in 1906 and lies in the grave beside that of his father and mother. A modest brown stone marks their resting place but there is nothing to mark his grave.

FEIST GETS ENGLISH HIT

The American publishing rights to the English song-success, "If Winter Comes (Springtime Will Soon Be Here)," have been secured by Leo Feist, Inc. The song, which is by Melville Gideon and was sung in the "Co-Optimists" in London, was published in England by Francis, Day & Hunter. There is already more than one song with a similar title, so the sub-title "Spring Will Soon Be Here" has been added to distinguish it from others.

TED MORSE STORY IN POST

Last week's issue of the Saturday Evening Post carries an interesting story called "The Song Builders," the work of Theodore F. Morse of Leo Feist, Inc.

The story is bright and clever and in addition to relating some interesting methods of picking song hits, also throws some light on the "Write a song and make your fortune" promoters' methods.

MYSTERY SONG FEATURED

"Sunny Jim," a new fox-trot ballad of the barefoot boy type, is being sung and played in several of the moving picture houses and cabarets. Several publishers have received requests for the number but as yet no one has found out who the publisher really is, or whether or not it is ready for release.

"MAYTIME" IN LONDON CONTEST

LONDON, Oct. 16.—"In Maytime," the American song, is being used for the £200 prize waltz in the Anderson contests being held here.

The Jack Snyder Co. publishes the number.

BLOEDEN LEAVES MARKS

Ed Bloeden is severing his connection with the E. B. Marks Music Company and beginning next week will be associated with Goodman & Rose, in the capacity of mechanical representative.

FEIST GETS VON TILZER SONG

Leo Feist, Inc., has taken over the song "You'll Be Sorry (You Made Me Cry)," written and published by Albert Von Tilzer and Neville Flesson.

BURLESQUE

LAFAYETTE ON THE MUTUAL CIRCUIT

"LAUGHIN' THRU" THE FIRST SHOW

The Lafayette Theatre, New York, will try out as a burlesque house commencing next Monday. This house will play the attractions of the Mutual Burlesque Association, opening with "Laughin' Thru."

The Lafayette has been playing colored shows, it is located on Seventh Avenue near One Hundred and Thirtieth street, New York. The American Burlesque Circuit tried it out early last season, but was compelled to discontinue booking the house on account of labor troubles.

According to the present arrangements there are but two shows booked there. If the policy is successful the house will remain on the circuit it was said at the headquarters of the Mutual last Friday.

Another new house to open will be the Poli's in Waterbury. This house will open Thursday of the current week, with "Laughin' Thru." The shows will play there for three days each week. Poli's has a seating capacity of 2,000, all the seats are on one floor.

For the present the Scenic, Pawtucket, will not be on the circuit, as the circuit officials cancelled the shows playing that house on account of the manager of the house leaving on Saturday night, without paying the manager of the Pat White Show his share of the week's receipts, which had been guaranteed the show. The Mutual Circuit have, however, paid the Pat White Company the \$1,500 due them and have started suit against the manager of the Scenic Theatre.

Arrangements are now under way between the circuit and the owner of this theatre to play the shows there, but different arrangements will be made if the deal goes through. The week the show played the house proved that the policy was a good one, as the business was very big it is claimed.

There are only two shows on the circuit laying off this week. Peck and Kolb's "Jazz Babies" on the regular lay off between Baltimore and Indianapolis. This show is, however, playing Monday and Tuesday in Cumberland, Wednesday in Uniontown and Thursday in Scottsdale. The "Kandy Kids" are laying off in Cleveland and will play the New Empire that city next week.

The shows playing the Lafayette will come into New York from Waterbury, and will go downtown to play the Olympic the following week.

CHANGES IN "PACEMAKERS" CAST

BALTIMORE, Md., Oct. 16.—Bert and Pauline Hall will close with the "Pacemakers" here Saturday. Ambark Ali and Mema Morris will open with the show. Eddie Lloyd who has been doing a tramp comedy part, will do the juvenile, while Ambark Ali and Jim Pearl will take care of the comedy.

GOOD BUSINESS AT WALDRON'S

BOSTON, Mass., Oct. 16.—"Sliding" Billy Watson "Big Fun Show" held the season's record at Waldron's Casino up to last week. "Beef Trust" Billy Watson beating the business last week at this house by \$500 it is claimed.

GERTRUDE AVERY IN REVUE

PHILADELPHIA, Pa., Oct. 12.—Gertrude Avery joined the Rolfe's "Musical Revue" here Monday at the Broadway Theatre. Miss Avery closed last Saturday night with "Giggles" a Columbia Circuit show.

HOWARD CASE STILL IN COURT

Argument on the motion to stay the injunction restraining Tom Howard, comedian, from appearing at the Minsky Brothers' Park Music Hall, obtained by Harry Hastings, burlesque producer, was heard last Friday by the Appellate Division, Second Department, with Justice Blackmar presiding. The present motion is to make the stay under which Howard is continuing to perform at the Park permanent until final judgment in Hastings' action is rendered.

Howard was represented by the law firm of Snitkins & Goodman in Friday's proceedings, and Hastings by Phillips, Jaffe & Jaffe and James A. Timony. Hastings claims a contract with Howard which has until 1924 to run, and alleges that he is suffering great damage through the fact that he needs the comedian in his Columbia Wheel show, "Knick-Knacks." Howard is the main feature of the Park Music Hall's show, and alleges that his contract with Hastings had been cancelled by agreement.

No decision has been handed down on the motion up to the time of going to press. (Tuesday.)

ACTRESSES IN BUSINESS

Bertha and Babe Almond have opened a rooming house at 81 Mansfield street, Montreal, only a few blocks from the Gayety Theatre, for the comfort of the patrons of the Gayety. Bertha is with the "Bubble Bubble" company and Babe is with the "Follies of the Day." The girls' mother will be in charge of the place.

PARTY FOR ESTELLE NACK

Little Estelle "Arab" Nack, soubrette of the "Big Wonder Show" was given a big theatre party at the Empire, Brooklyn, Tuesday night by the Non Pareil Club of Brooklyn, who attended one hundred strong. She was the guest of honor at a dinner given by the club after the show.

ACADEMY STOCK CAST

PITTSBURGH, Pa., Oct. 14.—The principals in the stock company at the Academy this week are Anna Grant, Goldie and Bell. Sammy Spears, Babe Grinnin, Jim Leonard and James Gerard. Jack Perry is producing the shows at this house now.

PENNY WITH "LAUGHIN' THRU"

Frank Penny replaced Harry Seymour with "Laughin' Thru" in Boston last Saturday. Seymour left the show in order to join Barney Gerard's "Follies of the Day" on the Columbia Circuit.

JOIN "GOOD TIMES" CO.

Pearl Briggs and Dick Hahn have joined the "Hello Good Times" Company, a Jacob and Jermon show on the Columbia Circuit.

NORMA BARRY CLOSES

Norma Barry closed with "Chuckles" at the Casino, Brooklyn, last season. Jean Bedini is working in the show this week in Newark at Miner's Empire.

SCHOENECKER, "FUNMAKER" MGR.

Bob Schoenecker has been appointed manager of Barney Gerard's "Funmakers." He is now in charge of the company.

WOOD WITH "KEEP SMILING"

George Wood opens with James E. Cooper's "Keep Smiling" in Boston next week replacing Roy Lynch.

DORA DAVIS WITH "JAZZ BABIES"

BALTIMORE, Md., Oct. 10.—Dora Davis opened here this week as ingenue soubrette with the "Jazz Babies."

COL. CIRCUIT BUSINESS GOOD

BIG IMPROVEMENT OVER LAST YEAR

Tom Henry and Jess Burns returned yesterday from a ten day trip over the Columbia Circuit.

Both report that business at the Columbia houses has increased considerably in the past few weeks.

This they attribute to the better class of shows given this season. The few shows they recommended changes on, when they saw them early in the season, have been attended to and as a whole are in first class condition.

They investigated business conditions in a number of cities and found that there is a vast improvement, which is a sure forecast of greater business in the theatres.

Peck and Kolb's new show "Hippity Hop," which opened last week on the Penn One Nighters, is an excellent show. The reports coming in Monday night from Pittsburgh where the show is playing this week, state it is one of the best shows that has played there this season.

Business at all the New York and Brooklyn burlesque houses is far ahead of last season. This can be said of Miners Empire, Newark, also, which has been averaging about \$6,800 a week all season. One show reached \$7,500.

The reports from the West state, that the business is far better than this time last season.

HAGERSTOWN BUSINESS POOR

The "Follies and Scandals" played Monday of last week at Hagerstown, Md., after Baltimore, on the way to Indianapolis and played to less than \$600 on the two performances. After paying the railroad fare from Baltimore to Hagerstown, the transfer, sharing on advertising and paying the printing bill, they lost money. It was Fair Week at Hagerstown as well.

CHANGES IN "ROCKETS" CAST

A number of changes in Bedini and Bernstein's "Rockets" took effect last Saturday night at the Empire, Brooklyn, when Wells and Holmes, Horworth and Armstrong and Miller closed with the show.

Al Watson, Alva Byron and Arthur Stern opened at the Empire, Newark, on October 16.

EMILY CLARK AT PARK

Emily Clark, formerly of the National Winter Garden, opened at Minsky Brothers Park Theatre this week. Miss Clark has had considerable stock burlesque experience at the National Winter Garden, as well as at the Gayety and Trocadero, Philadelphia, and the Folly, Baltimore.

BILLIE WOOD ENGAGED

Billie Wood of the "Broadway Belles" Company has announced her engagement to Homer J. McCormack a non-professional. The wedding is to be December 15, Miss Wood says.

MARIE ROBBINS IN ACT

Marie Robbins formerly cornetist with the "Sporting Widows" is now with B. A. Rolfe's musical act. They opened in Philadelphia last week.

LOFTUS WITH WATSON SHOW

Artie Loftus replaced Bud Palon with the "Sliding" Billy Watson Big Fun Show at Miner Bronx this week.

"TALK OF THE TOWN" - AT COLUMBIA IS PLEASING SHOW

Harry M. Strouse's "Talk of the Town" at the Columbia this week is the initial appearance at this house of Strouse as a producer on this circuit, while his offering is good, and particularly so when one takes into consideration under what conditions he took the show over.

This show started out under the direction of Irons and Clamage, but this firm released their holdings in the show about five weeks ago, turning it over to Strouse. The latter made several changes in the cast, staged several bits and numbers and did very well with them.

For one who has been watching burlesque shows in recent years, and is familiar with the staging of the various producers, it could be easily seen that Arthur Laning staged this show originally. A number of bits that Laning has been doing in the past are in the show.

Frank "Rags" Murphy and Charlie Fagan are the comedians. Both are doing tramp characters and in this low comedy are very amusing. Murphy has cleaned up somewhat in make-up and clothes and is working without a wig this season. He is still wearing the misfit clothes but has dropped the over-sized cap. He is a hard worker, a corking good tumbler and hooper.

Fagan is not cast as well as he has been the past two seasons and does not show off to the advantage he has heretofore. He is a funny "bum" and when given the work, is a glutton for it. He can take "bumps" and can "hoof." However, the boys work nicely together and hold up the comedy end of the show.

Jack Gibson is the "straight" man. Gibson is a nifty dresser, an unusually fine talker and an all-around progressive, hustling "straight," who knows how to work up comedy with the comedians.

Gibson has a dandy singing voice which could be added to the musical part of the programme. We don't understand why Strouse has not given him a number.

Nettie Knise, an attractive young lady, has several numbers which she puts over very well. She also has a fine speaking voice and reads her lines very distinctly. In her specialty her work was worthy the applause she received. Miss Knise presented several beautiful gowns, which won the approval of the audience.

Franz-Marie Texas is the prima donna. Miss Texas looks very fine this season, in fact looks younger than the past few seasons. She is wearing shorter dresses and more youthful ones of an ingenue type. She does well with her numbers and in the scenes. Her wardrobe is pleasing to the eye.

Patsy Tilson, a newcomer in this branch of show business, is another young lady who is a success. Miss Tilson is an ingenue. She has a strong voice, fine for coon shouting or blue numbers. She knows how to put a number over and does it. She is graceful and dances prettily. Her dresses are a delight to look at.

"Pep" Bedford, a chubby little soubrette, handled her fast numbers in fine form. She is fast, in fact when leading a number she is all over the stage and she can dance some. Her dresses are pretty.

Paul West, James McKenzie and Fred Duball have small parts, doing them nicely, but stand out in their specialties.

"Slim" James Parker is a colored performer of unusual size; he looks near seven feet tall, is in several scenes and doing very well.

Strouse has a corking good chorus of well-trained girls, who are not afraid to work. They work up the dancing numbers cleverly and are not afraid to sing. They are a nice-looking lot of girls and they are prettily costumed.

At the opening ten chorus girls appear in one and tell the audience in words and song what the show is all about.

The introduction bit was given by Murphy, Fagan, Gibson and Miss Texas.

Duball and McKenzie, two young men in tuxedo suits, offered a singing and dancing specialty in one, which went over very nicely. The boys offered some clever eccentric dancing.

In a "gymnasium" scene a comedy "boxing" bit was staged between Murphy and Parker with Gibson as the referee. This scene was worked up to a great comedy scene and was the big comedy hit of the show.

West and Miss Texas put over a dandy singing specialty in one. They offered three numbers and were generously applauded at the finish of the act.

The Dr. Jekyll and Mr. Hyde scene was given by Gibson, Murphy and Fagan. Gibson did the insane actor and did it well. We have seen this bit done many times recently. In stock at the old Union Square. Last season, it was in Harry Hastings' "Knick Knacks." This season it was in "Pell Mell" on the Mutual Circuit, and again in stock at the Park Theatre.

A dandy dancing finale was given at the close of the first part, the principals and chorus taking part in it.

In the "Roof Garden" scene in the second part, Miss Knise offered her specialty shortly after the opening. It is a novelty singing and whistling act and it won big applause. Miss Knise sure knows the art of whistling and her endeavor was most successful.

Miss Texas sang "Three O'Clock in the Morning," putting it over.

West in his specialty sang "Gee, But I Hate to Go Home Alone," and sang it well, taking several encores.

(Continued on page 23)

DRAMATIC and MUSICAL

THEATRE GUILD'S OPENING PLAY IS A THRILLER

"R. U. R.," a melo-drama in three acts and an epilogue, from the Czechoslovak of Karel Capek by Paul Selver and Nigel Playfair, presented by the Theatre Guild at the Garrick Theatre, on Monday evening, October 9.

CAST

| | |
|--------------------|--------------------|
| Harry Domin..... | Basil Sydney |
| Helena Glory..... | Kathlene MacDonell |
| Mr. Busman..... | Henry Travers |
| Dr. Gall..... | William Devereux |
| Dr. Hallemeir..... | Moffat Johnston |
| Mr. Fabry..... | John Anthony |
| Mr. Alquist..... | Louis Calvert |
| Nana..... | Helen Westly |
| A Robotess..... | Mary Bonestell |
| A Robot..... | Myrtland La Varre |
| Radus..... | John Rutherford |
| Helena..... | Mary Hone |
| Primus..... | John Roche |
| A Servant..... | Frederick Mark |
| Robots..... | Domis Plugge |
| | Richard Coultidge |
| | Bernard Savage |

With characteristic courage the Theatre Guild has presented another extraordinary play that bids fair to be a success. It is different from anything that has been seen on the American stage but does not win its laurels merely through being different. It is thoughtful, entertaining and well staged though at times not altogether consistent.

A family named Rossum, on the island of Erwhon has invented a Robot, or mechanical man destined to do all the manual labor of the world. They go in for intensive production of these Robots, selling them for \$150 f. o. b. factory. The Robots dig, build, fight, and in short, do all the work which now falls upon what is termed by the Socialists "the proletariat." In manufacturing these beings they are turned out according to pattern, universal, each one more or less a counterpart of the other, in two sexes but without any of the sex emotions. They cannot reproduce, their reasoning powers are limited and they have no capacity for enjoyment. They are turned out by the millions and are all over the world. The well-meaning heroine prevails upon a radical biologist to alter the formula by which they are manufactured in order to better their condition. The Robots, awake to their power, beginning to appreciate the drudgery of their position and revolt, turning against human beings and wiping them off the face of the earth. The manufacturers bewail the fact that they have not made the Robots national instead of universal but it is too late. Finally but one old mechanic is left. The formula for turning out Robots has been burned and even this form of existence is threatened. But to his relief he learns that in some way, either through propinquity or accident, the Robots have learned the secret of life, that they have become human, and he hails a Robot and a Robotess as the new Adam and Eve.

The play is admirably staged. Some of the scenes are the finest and highest melo-drama. The scene where the revolting Robots march into the drawing room of the last remnant of humans, the Rossum family, and there confront them is as stirring as can be imagined. Throughout the production you are impressed with the potential and finally the actual menace of the Robots.

Basil Sydney gives a splendid performance as the head of the manufacturing concern and Kathlene MacDonell is beautiful and talented as the heroine, while the performances of Louis Calvert, John Rutherford and William Devereux also stood out.

GRAY OUT OF "FOLLIES"

Alexander Gray left the cast of the Ziegfeld "Follies," at the New Amsterdam, on Saturday night, going to Philadelphia to play in "Sally." Gray's numbers are now being done by Thomas Spencer.

EXPLOITING ARLISS PICTURES

To exploit the showing of the George Arliss picture, "The Man Who Played God," in the Keith, Proctor and Moss theatres in Greater New York, \$1,000 in prizes will be distributed to those in the city who report the kindest and most charitable act performed within one mile of each particular theatre. A special showing of the picture will be held at the Palace Theatre this Tuesday, clergymen, educators and social work leaders being invited to attend.

MARY LEWIS WELL AGAIN

Mary Lewis, who was out of the cast of the Ziegfeld "Follies" for eight weeks because of illness, returned to the show last week. Her parts, during her absence, were played by Allyn King, who has been retained in the show.

"THE FAITHFUL HEART," ROMANTIC PLAY, IS FINELY ACTED

"THE FAITHFUL HEART," a play in a prologue, two acts and an epilogue, by Monckton Hoffe, presented at the Broadhurst Theatre on Tuesday evening, October 10, 1922.

CAST

THE PROLOGUE, 1899.

| | |
|-----------------------|-------------------|
| George..... | Herbert Belmore |
| Miss Gatterscomb..... | Daisy Belmore |
| Major Lestrade..... | Lionel Pape |
| Blacky..... | Flora Sheffield |
| Waverly Anglo..... | Tom Nesbitt |
| Ginger..... | Geraldine O'Brien |

THE PLAY

| | |
|--------------------------------|-----------------|
| Sergt.-Major Brabson..... | Edward Poland |
| Private Mitchan..... | Peter Gardner |
| Lieut. Col. Waverly Anglo..... | Tom Nesbitt |
| Edgar Wackham..... | George Thorpe |
| Diana Oughterson..... | Daisy Markham |
| Blacky II..... | Flora Sheffield |
| Pritchard..... | Frederick Howe |
| George..... | Herbert Belmore |
| Boots..... | Thomas Gillen |

"The Faithful Heart" is a tenderly romantic drama, with a wistful touching appeal, finely acted by as splendid a company of artists as have ever come together. The producers are Mr. Max Marcin and Frederick Stanhope, the latter having staged the play. Judging by the artistry of this production much may be expected of Mr. Stanhope, who will shortly produce A. A. Milne's "The Romantic Age."

The leading role, that of a Lieutenant Colonel of marines, is played by Tom Nesbitt, who made a favorable impression in "Mary Rose" several years ago. Mr. Nesbitt's performance is a thing of beauty. The first scene, the prologue, shows a room in a shabby little seaport hotel. Here young Waverly Anglo, fourth officer in the merchant marines, is saying goodbye to a girl. He promises that he will return, but her attitude is one of patient resignation to the fact that she will see him no more. Twenty years later, now a Colonel, Anglo is in his office in London, attending to the demobilization of troops, having gone with honor through the war, when a young girl, who proves to be his illegitimate child, visits him. (Flora Sheffield plays the sweetheart and daughter.)

Ango is looking ahead to his marriage to a haughty young woman, whose parents have already arranged for him to receive a high position and social recognition, but he gives up this pleasing future in order to do the right thing for his daughter. The last scene, back in the same little harbor hotel, shows father and daughter leaving to sail away on a tramp steamer, of which he is captain.

The supporting cast includes such capable actors as Daisy Markham, Daisy Belmore, Lionel Pape and George Thorpe, all of whom appear to very good advantage in their respective roles.

"EVER GREEN LADY" CLEVER COMEDY AT THE PUNCH AND JUDY

"THE EVER GREEN LADY," a comedy in four acts by Abby Merchant, presented at the Punch and Judy Theatre, Wednesday evening, October 11, 1922, by David Wallace.

CAST

| | |
|--|------------------|
| Rhoda..... | Elise Esmond |
| Peter O'Halloran..... | Robert T. Haines |
| Mrs. Peter O'Halloran..... | Jane Meredith |
| Madame O'Halloran..... | Beryl Mercer |
| Sheila O'Halloran..... | Beatrice Miles |
| Mrs. Fougerey..... | Andree Corday |
| Ikey Sonnenschein..... | Jimie Lapsley |
| Rosa..... | Frances Lapsley |
| Doody..... | J. M. Kerrigan |
| John Alexander..... | Charles Ellis |
| Officer Connelly..... | Thomas F. Tracey |
| Assistant District Attorney Van Cleve..... | Jack Murtagh |
| Secretary..... | Albert E. Powers |
| Victim of the Law..... | Sam Janney |
| Policeman..... | Fred Callahan |
| Inspector Danly..... | Eugene Powers |

With the breath of departed spirits, both as to form of entertainment and as to its reason for being, comes Abby Merchant's new play, "The Ever Green Lady," which opened at the Punch and Judy Theatre last Wednesday. If you like the kind of play where the imagination is not strained, where you know what is going to happen without waiting for the last curtain and are thus able to make the last train for suburbanville and still know that you haven't missed anything, in short, if you have a little bit of Erin in your heart and like to see Irish-American characters go through all the old familiar motions, you will like "The Ever Green Lady."

There is nothing new in "The Ever Green Lady"; there is practically nothing true in "The Ever Green Lady"; but there is som: excellent acting and there is much that is amusing. The "Ever Green Lady" is one Mother O'Halloran whose son has made a fortune part of which he wishes to lavish on his sixty-five-year-old mother. She objects to being petted and pampered, rebelling at the thought of being a parasite at her age. So when the family providentially betakes itself to Palm Beach she changes places with the laundress and is seen in the second act taking in washing and acting as a sort of Lady Bountiful in Greenwich Village. A "flu" epidemic breaks out, and Ma O'Halloran, with the aid of a wash-boiler still and an old Irish recipe brews a medicine both potent and efficacious. This gets her in a jam with the revenue men and she has finally to be rescued from the district attorney's office by her son, the district attorney helping by being seized with an attack of sneezing and drinking all the evidence. There is an abstemious reporter, a thing only possible on the stage, and the young granddaughter of the Dowager who fall in love with each other, and there is also a messenger boy called Doody, a bright youth entirely indigenous to Gotham and about sixty something years old.

The plot is merely sufficient to present the characters, the entire play being a study in the Irish-American life in three generations. Beryl Mercer, who plays the title role, is the life of the part, acting her rather meager part superbly. J. M. Kerrigan, who directed the production, gets full value out of the part of Doody, and Eric Dressler makes a lot of a "souse" part. The rest of the cast played the parts assigned to them in an acceptable manner.

"ABIE'S IRISH ROSE" BIG

Oliver Morosco's two companies of "Abie's Irish Rose" are cleaning up in great style. The original company is now in its thirty-first week at the Morosco Theatre, Los Angeles, and is still playing to good business. The road company plays its third repeat engagement in San Francisco this week.

"GENTLE JAILER" COMING IN

"The Gentle Jailer," by Stuart Benson, formerly editor of "Collier's" and a contributor to other magazines, will be presented within the immediate future by Kilbourn Gordon, Inc., producers of "The Cat and the Canary." The cast will be headed by William Boyd and Miss Frieda Innescourt. Mr. Benson as Major of infantry detailed to liaison work, was decorated by the French Government with the Croix de Guerre, the Legion of Honor and the Order of the Etoile Noire.

"LISTENING IN" REHEARSING

"Listening In," a new mystery farce by Carlyle Moore, author of "Stop Thief," was placed in rehearsal last week. It will open out of town early next month and will come to a local playhouse in December. The cast includes Ernest Glendenning, Regina Wallace, Elmer Grandin and Dodson Mitchell.

"QUEEN OF HEARTS," WITH NORA BAYES, IS CLEVER SHOW

"QUEEN OF HEARTS," a musical comedy in two acts, by Frank Mandel and Oscar Hammerstein. Music by Lewis Gensler and Dudley Wilkinson. Produced at the George M. Cohan theatre, Tuesday evening, October 10.

CAST

| | |
|-------------------------|-------------------|
| Tom..... | Max Hoffman, Jr. |
| Grace..... | Norma Terris |
| Isabella Budd..... | Florence Morrison |
| Ferdinand Budd..... | Franker Woods |
| Miss Swanson..... | Ediza Petersen |
| Alabama (Al) Smith..... | George Brown |
| Elizabeth Bennett..... | Nora Bayes |
| Henry Rivers..... | Harry Richman |
| Myra (Mike)..... | Edna Hibbard |
| Dudley..... | Dudley Wilkinson |
| Alfred Armstrong..... | Lorin Raker |
| William Armstrong..... | Arthur Uttry |
| Policeman..... | Sidney Brook |
| Butler..... | Thomas Bradley |

The "Queen of Hearts," producers have succeeded in gathering in its production the necessary elements that make a successful musical play. The music although by a new comer is good and in some spots better than that. The book concerns a matrimonial bureau, as devised by Oscar Hammerstein 2nd, and Frank Mandel. The cast includes Nora Bayes, Edna Hibbard, Harry Richman, Max Hoffman, Jr. and Norma Terris and others who have no trouble in scoring with material that is clever and well handled.

Straight comedy and entertainment is the keynote of the show, for no money has been wasted on elaborate sets, nor is the chorus one that will first detract from the general scheme of entertainment. Ten ladies on in the ensemble and that number were considered sufficient for the ladies were full of pep. Indeed one of them, all but stopped the show with a jazz number the music of which seems to have been founded on a voodoo melody. Harry Richman also dancing this number had to respond to numerous encores.

Miss Bayes was well taken care of by the authors who supplied her with all the lines that any star would want to deliver. Her songs also are good, two of which scored strongly. Ample support is given the "Queen of Hearts" who heads the matrimonial bureau, by Florence Morrison and Arthur Uttry. The latter is cast as a youth with millions of dollars and who is shy about women.

Edna Hibbard, as usual charming and versatile, did much to quicken the tempo of the piece whenever it promised to lag. Max Hoffman, Jr. and Norma Terris, George Brown and Eva Taylor were also prominent as entertainers. At least two of the songs seem to be "hits," all of the songs being very clever.

B. F. KEITH BOOKING EXCHANGE

Week of October 23, 1922

NEW YORK CITY

Palace—Circumstantial Evidence—Kerr & Weston—Herbert's Dogs—Wells, Virginia & West—Belle Baker—Bach's Band—Zuhra & Dreis.

Riverside—Powers & Wallace—Emily Lea—Geo. Choo's Revue—Max Sovereign.

51st Street—Princess Joe Quon Tai—Maurice Diamond & Co.—Joe Laurie, Jr.—Stephens & Holister—Burns & Lorraine—Ford & Price.

Colonial—Dixie Four—Jos. K. Watson—Brown & Whittaker—Willie Hale.

Alhambra—Miller & Bradford—Marga Waldron—Patricia—Joe Cook—Alexanders & John Smith.

Royal—Dezzo Better—Dotson—Owen McGivney—Yarmark—Grace Hayes—B. & B. Wheeler—The Mandells—The Wager.

Broadway—Franklin & Hall—Cartmell & Harris—Henry & Moore—Frances Arms.

Jefferson (First Half)—Van Cello & Mary—Eva Shirley & Band. (Second Half)—Espee & Dutton.

Franklin (First Half)—J. C. Mack & Co. Regent (First Half)—Smiles. (Second Half)—McLaughlin & Evans.

Coliseum (First Half)—Espe & Dutton. Fordham (First Half)—Bernard Granville. (Second Half)—Garcinetti Bros.—Van Hoven.

Hamilton (First Half)—Garcinetti Bros.—Elida Morris. (Second Half)—Van Cello & Mary.

BROOKLYN

Orpheum—Cevane Troupe—Markel & Gay—Thank You, Doctor—Duffy & Sweeney—Blossom Seeley—Al & Fannie Stedman.

Bushwick—Anderson & Yvel—Bub Snyder—James Thornton—Freda & Anthony—Sophie Tucker & Co.—Meyers & Hanaford.

Flatbush—O'Donnell & Blair—Boral Blair—Crawford & Broderick—Mittio & Tillio.

Riviera (First Half)—Miller Girls—Hendis & Mills. (Second Half)—Bostock Riding School.

Far Rockaway (Second Half)—Bernard Granville—Ruth Royce.

BALTIMORE, MD.

Maryland—Yost & Clady—Schichtl's Mannikins—Williams & Taylor—Tan Arakis Japs—Gordon & Ford—Billy Sharpe's Revue—Jos. Diskay—Eddie Foy & Family.

BOSTON, MASS.

Keith's—Sam Barton—Craig Campbell—Jessie Busley—Braggiotti Sisters—Harry Burns—Doris Humphrey's Dancers.

BUFFALO, N. Y.

Shea's—Joe Roberts—Lydell & Macey—Howard & Clark—Marino & Martin.

CINCINNATI, O.

Keith's—Willie Schenck & Co.—Hegedus Sisters—Harrison & Dakin—Alice Hamilton.

CLEVELAND, O.

105th St.—Van & Tyson—Eadie & Ramden—Dixie Hamilton—Rafayette's Dogs.

COLUMBUS, O.

Keith's—Sherwin Kelly—Will & Gladys Ahearn—Kane, May & Kane—Burns & Lynn—Adelaide Bell.

DETROIT, MICH.

Temple—Autumn Trio—Runaway Four—Mrs. Sidney Drew—Newell & Most—Jack Wilson & Co.—Madeline Collins—Blanche Sherwood & Bro.

ERIE, PA.

Colonial—Marg. Taylor—Flaney & Morgan—Bryant & Stewart—Marc McDermott—Kellum & O'Dare—Snow, Columbus & Hector.

GRAND RAPIDS, MICH.

Empress—Howard's Ponies—Pauli & Goss—B. C. Hilliam—The Stanleys.

HOBOKEN, N. J.

Strand—Dancing McDonalds—Jack Joyce—Morris & Young—Lillian Shaw. (Second Half)—Harry Moore—Boyle & Bennett—Yvette Rugel.

INDIANAPOLIS, IND.

Keith's—Al Striker—Bob Anderson & Pony—Smith & Barker.

JERSEY CITY

Ritz—Robert Russell—Morton Jewell—Ben Welch.

State—Harry Moore—Boyle & Bennett—Yvette Rugel. (Second Half)—Dancing McDonalds—Jack Joyce—Lillian Shaw—Eva Shirley & Band.

LOWELL, MASS.

Keith's—Princeton Five—Faber & Bennett—Baggett & Shelden—Kenny & Hollis—Boothby & Everdean—Monroe & Grant—Walters & Walters.

MONTREAL, CANADA

Princess—Three Hartwells—Valerie Bergere—Claude & Marion—Shaw & Lee—Vadi & Gyl—Aileen Stanley—Harvard, Holt & Kendrick.

PHILADELPHIA, PA.

Keith's—Bronson & Edwards—Kovacs & Goldner—Wm. Eke—Van & Schenk.

PITTSBURGH, PA.

Davis—Rupert, Inglese & Co.—Boreo—Billy Arlington—Binns & Grill.

PORTLAND, ME.

Keith's—Jack Kennedy & Co.—Taxi—May McKay & Sisters—The Creightons—Carlton & Bellew—Boudini & Bernard.

PROVIDENCE, R. I.

E. F. Albee—Bert Levy—Barrett & Cuneen—The Briants—Eric Zardo—Rooney & Bent—Davis & Pelle.

ROCHESTER, N. Y.

Temple—La Maise Trio—Millard & Marlin—Two Sternards—Chas. & Madeline Dunbar—De Lyle, Alda & Co.—Healy & Cross—Anita Diaz's Monks.

SYRACUSE, N. Y.

Keith's—Wilbur & Adams—Jack Little—Harley & Patterson—Cahill & Romaine—The Three Whirlwinds.

TOLEDO, O.

Keith's—Bill, Genevieve & Walter—Ted & Betty Healy—Chadwick Duo—Fenton & Fields.

TORONTO, ONT.

Shea's—Frank & Ethel Carmen—Pierce & Ryan—Gus Fowler—Mary Haynes—Marino & Martin—William Faversham—Chief Caupolican.

WASHINGTON, D. C.

Keith's—A. & G. Falls—Carlisle & Lammell—Marion Murray—Higgins & Bates—Chic Sale—Lois Bennett—Elsie Janis—Moore & Freed.

ORPHEUM CIRCUIT

Week of October 22, 1922

CHICAGO

Palace—Mildred Harris—Walter C. Kelly—Stan Stanley—Five Minstrel Monarchs—Bert Fitzgibbon—Wilton Sisters—Six Hassans.

State Lake—Shattuck & O'Neil—Tuscano Bros.—Herbert Brooks—Percival & Noel—Lovetta Conentra.

DENVER, COLO.

Orpheum—Henry B. Walthall—Anderson & Purl—Mellette Sisters—Dave Roth—Lew Dockstadter—Yanako Japs.

DES MOINES, IOWA

Orpheum—Harry La Vall & Sisters—Bernard & Garry—Lydell & Gibson—J. & B. Morgan—Parlor Bedroom and Bath—De Witt, Burns & Torrence—Conlin & Glass.

DULUTH, MINN.

Orpheum—Gus, Edward's Revue—Tom Smith—Gellis—Farrell & Taylor—Sandy—Three Danoise Sisters.

KANSAS CITY, MO.

Orpheum—Johnny Slinger & Dolls—Flo Lewis—Skatelles—Theo. Roberts—John B. Hymer—Princess Wahlteka—Newhoff & Phelps—Alexandra.

Main Street—Keno, Keyes & Melrose—Edith Clifford—Carl Rosini—Hughes & Debow—El Rey Sisters.

LINCOLN, NEB.

Orpheum—Harry Fox—Beked Dancers—J. & Y. Staffano—Tango Shoes—De Voe & Lloyd—Clinton Sisters—Snell & Vernon—Toney Grey & Co.

LOS ANGELES, CAL.

Orpheum—Flashes—Flisher & Gilmore—Herbert & Dare—Corinne & Co.—Sully & Houghton—Rae Samuels—York & King—Smith & Strong.

Hill Street—Family Ford—Ramsdells & Deyo—Al. K. Hall—Peggy Bremen—Nagyfys.

MEMPHIS, TENN.

Orpheum—Roscoe, Ails & Band—Van Hoven—Zelaya—Sheila Terry—Diamond & Brennan—Lola & Senia.

MILWAUKEE, WIS.

Palace—The Storm—When Love Is Young—Kane & Herman—Eddie Ross—Lewis & Dody—Lloyd Nevada—Harry Kahne.

MINNEAPOLIS

Hennepin—Juggeland—Perrone & Oliver—Spencers & Williams—Harry Carroll Revue—Brown, Gardner & Trehan—C. & F. Usher.

NEW ORLEANS, LA.

Orpheum—Alan Rogers—Frances Kennedy—Rowland & Meehan—Dugan & Raymond—U. S. Jazz Band—Brown Sisters—G. & P. Megley—McRae & Clegg.

OAKLAND, CAL.

Orpheum—Harry Watson—Bankoff—Bevan & Flint—Simpson & Dean—Weaver & Weaver—Bessie Clifford—Koroll Bros.—Dorothy Sadler.

OMAHA, NEB.

Orpheum—Bird Cabaret—Bob Murphy—Crane—Wilbur—Sewell Sisters—Frank Sabini—Heras & Wills.

PORTLAND, OREGON

Orpheum—Victor Moore—Claudia Coleman—McCarthy Sisters—Gordon & Day—Gretta Ardine—Belle J. Montrose—Chandon Trio.

SACRAMENTO AND FRESNO

Orpheum—Creole Fashion Plate—Girton Girls—Babcock & Dolly—Vincent O'Donnell—Mme. Herrmann—Smith & Strong—Hector—Weaver & Weaver—Senator Ford.

ST. LOUIS

Orpheum—Singer's Midgels—Al Herman—Frank Wilcox—Fenton & Fields—Jimmy Savo & Co.

ST. PAUL, MINN.

Orpheum—Folsom, Denny & Band—McKay & Ardine—Neal—Abel—Little Billie—Juggling Nelsons—Martin & Moore—Paul Decker.

SALT LAKE CITY, UTAH

Orpheum—Anatol Friedland—Ernest Hiatt—Jessie Reed—Leon & Co.—Beth Berli—J. & J. Gibson—Wesley, Barry & Co.

SAN FRANCISCO, CAL.

Orpheum—Morgan Dancers—Billy Glason—Glenn & Jenkins—Faber & McGowan—Wilson Aubrey Trio—Roxie La Rocca—Bailey & Cowan—Cressy & Dayne—Belle Montrose.

Golden Gate—Franklin Charles—Mantell & Co.—J. & N. Olms—Kennedy & Berle—Vincent O'Donnell.

SEATTLE, WASH.

Orpheum—Hyams & McIntyre—Leo Beers—V. & E. Stanton—Jack Norton—Jack George—Adolphus & Co.—Novelty Clintons.

SIoux CITY, IOWA

Orpheum—Mefnotte Duo—Ben Ne One—Show Off—Marmela Sisters—Hurst & O'Donnell—Selbini & Grovini—Kerekjarto—Barclay & Chain—Alma Neilson.

VANCOUVER, B. C.

Orpheum—Williams & Wolfus—Bill Robinson—Foley & La Tour—Morton & Glass—McDevitt, Kelly & Quinn—Galetti & Kokin—Lawton.

WINNIPEG, MAN.

Orpheum—Dr. Thompson—Burke & Durkin—Dooley & Sales—Pearson, Newport & Pearson—Andrieff Trio—Robledillo.

PANTAGES CIRCUIT

Week of October 23, 1922

MINNEAPOLIS

Leach Walling Trio—Kaufman & Lillian—Charanoff—Morgan & Gray—Cecil Cunningham—Byron Brothers.

WINNIPEG, MAN.

Alexander Bros. & Evelyn—Maude Earle—Ridiccolo Ricco—Ben Turpin—Britt Wood—Blake's Mules.

REGINA AND SASKATOON

Weldons—Buddy Walker—Chisholm & Breen—Bronson & Rennie—Great Blackstone.

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Lillian's Dogs—Farrel & Hatch—Tollman Revue—Great Maurice—Bensie & Baird—Little Pippifax.

SPOKANE, WASH.

Three Avollos—Hanson & Burton Sisters—Joe Bernard & Co.—Three LeGrohs—DeMichelle Bros.—Four Ortons.

SEATTLE, WASH.

Daley, Mac & Daley—Tuck & Claire—Kennedy & Rooney—Kirksmith Sisters—Rigoletto Brothers.

VANCOUVER, B. C.

James & Etta Mitchell—Mills & Miller—Casler & Beasley—Twins—Rising Generation—Sausman & Sloan—Prosper & Merritt.

TACOMA, WASH.

Selma Brantz—Briere & King—Clifford Wayne—Kluting's Animals—Sidney & Styne—Kajiyama.

PORTLAND, OREGON

Burt Shepherd—Fargo & Richards—Billy Kelly Revue—Officer Vokes & Don—Five Lameys—Welderson Sisters.

TRAVEL

Kitamura Japs—Maybelle Phillips—Pardo & Archer—Abbott & White—Earle Fuller's Band—Golden Bird.

SAN FRANCISCO, CAL.

Jean & Valjean—Ross & Edwards—Florette Jeffrie—Fate—Rives & Arnold—Larry Harkins.

OAKLAND, CAL.

Carson & Kane—Goetz & Duffy—Billy Swede Hall—Robinson & Pierce—Alexander the Great.

LOS ANGELES, CAL.

Juggling Nelson—Tyler & Crollus—Ross Wyse & Co.—Stepping Some—Page, Hack & Mack.

SAN DIEGO, CAL.

Four Roses—Hudson & Jones—Davis & McCoy—Robyn Adair & Co.—Twenty Minutes in Chinatown.

LONG BEACH, CAL.

Wilfred DuBois—Marion Claire—Valentine Vox—Johnny Marvin—Fein & Tennyson—Rigdon Dancers.

SALT LAKE CITY, UTAH

Samsted & Marion—Conn & Hart—Green & Dunbar—Brower Trio—Monroe Salisbury—Four Bonessettis.

OGDEN, UTAH

Page & Green—Fulton & Burt—Al Jennings—Walter Weems—Gallarini Sisters—Delmore & Lee.

DENVER, COLO.

Gordon Wilde—Ward & King—Indoor Sports—Bob Willis—Lorner Sisters—Artists in Miniature.

COLORADO SPRINGS AND PUEBLO, COLO.

Crane Sisters—Caledonian Four—Willard Mack—Willard Jarvis' Revue.

OMAHA, NEB.

Three Belmonts—Ketch & Wilma—Lou & Jean Archer—Ferry Corwey.

KANSAS CITY, MO.

Victoria & Dupree—Lyle & Emerson—Brown's Saxophone Sextette—Parish & Peru—Chas. McGood & Co.

MEMPHIS, TENN.

Coscia & Verde—Homer Sisters—Gotty Weston—Last Rehearsal.

F. F. PROCTOR

Week of October 16, 1922

NEW YORK CITY

Fifth Ave. (Second Half)—Fields & Robinson—Rich Hayes—Mabel McCane Co.—Sharrocks—Veratille Sextette—John Gordon Co.

58th St. (Second Half)—Florence Harry—Inis & Ryan—Hugh Herbert Co.—Garcinetti Bros.

23d St. (Second Half)—Sidney Phillips—Burns & Wilson—Current of Fun.

125th St. (First Half)—Walton & Brant—Servais LeTroy Co.—Flo Brady. (Second Half)—Bl Ra Bo.

ALBANY, N. Y.

(Second Half)—Morton Brown—Lowe & Stella—Hugh Emmett Co.—Jans & Whalen—What's Your Name?

ELIZABETH, N. J.

(Second Half)—Hall, Ermine & Brice—Wilfred Clark Co.—Walton & Brant—Ruth Royce—Curio Shoppe—Ring Tangle.

NEWARK, N. J.

Little Cottage—Van Hoven—Al & F. Stedman—Pierce & Goff—Dancing McDonalds—Bernard Granville & Girls.

SCHENECTADY

(Second Half)—Van & Tyson—Hazel Crosby—Sabbott & Brooks—Namara & Price—Ben Bernie's Orchestra.

TROY, N. Y.

(Second Half)—Melva Sisters—Sidney Grant—Marriage vs. Divorce—Stanley & Birnes—Kanasawa Japs.

YONKERS, N. Y.

(Second Half)—Ernest R. Ball—Craddock & Shadney—Lang & Blakeney.

POLI CIRCUIT

Week of October 16, 1922

BRIDGEPORT, CONN.

Palace (Second Half)—Silva Bran Co.—Willie Lang—Coogan & Casey—Click Click—Howard & Lewis.

HARTFORD, CONN.

Capitol (Second Half)—Class, Maming & Class—Ray W. Snow & Narine—Four Rubini Sisters—Taylor, Howard & Them—Rockwell & Fox—Maurice Golden Co.

NEW HAVEN, CONN.

Palace (Second Half)—Geo. & L. Garden—Jerome & Albright—Travesty Four—Just Girls—Elliott & La Tour—Johnny Muldoon Co.

SCRANTON, PA.

Poll's (Second Half)—Wyoming Duo—Reif Bros.—Thank You, Doctor—Big City Four—Morton Jewell Co.

SPRINGFIELD, MASS.

Palace (Second Half)—Nixon & Sans—Gold & Edwards—George Moore Co.—Eddie Miller—Herbert's Dogs.

WATERBURY, CONN.

Palace (Second Half)—Powell & Brown—Hightower & Jones—Redford & Winchester—James Cullen—Fifty Miles from Broadway.

WILKES-BARRE, PA.

Poll's—Zematter & Smith—O'Brien & Josephine—Berk & Sawm—Finley & Hill—Eva Shirley & Band.

WORCESTER, MASS.

Poll's—Winton Bros.—Clifford & O'Connor—Gerald Griffin Co.—Mack & Stanton—A Night in Spain.

B. F. KEITH BOOKING EXCHANGE

Week of October 16, 1922

NEW YORK CITY

51st Street—Kovacs & Goldner—Bessie Barriacale—Pinto & Boyle—Maurice Golden Co.—Vasco Espe & Dutton—Higgins & Bates—Lane & Harper—Lillian & Henry Ziegler.

Broadway—Moody & Duncan—Aeroplane Girls—Boyle & Bennett—Brown & Whitaker—Jessie Leo Nichols—Espee & Dutton—Millership, Bradley & Band.

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P.S.—SOME HIT!!!

"A PICTURE WITHOUT A FRAME"—Jack Glogau

NEW WAYBURN ACT

"The Demi-Tasse Revue," a vaudeville tabloid by Gene Buck and Dave Stamper, has been selected by Ned Wayburn as his second production for Keith vaudeville. Wayburn began casting last week and expects to have the piece in rehearsal next week.

ROBINSON AND FIELD IN ACT

J. Russell Robinson, songwriter and Q. R. S. artist, and Arthur Field, phonograph singer, have formed a vaudeville team in which the latter is singing popular songs with Robinson at the piano. The act opened this week at a local Keith house.

Isabelle Lamon has been added to the cast of "The Gingham Girl" at the Earl Carroll Theatre.

CLUB WANTS MORE MEMBERS

The Playwrights' Club is conducting a drive for new members. The motif of the organization is to aid its members, by means of practical suggestion and co-operation, to write better plays. The club is a refuge for dramatists of merit, who are still battling for a hearing. Several of the members have already graduated into the "produced" class.

From time to time Augustus Thomas, John Drinkwater, Winchell Smith and other writers for the stage of equal repute have addressed the meetings. Another feature of these meetings is the reading of a one act play by one of the members, which is analyzed and dissected by the other members present.

All interested should communicate with the secretary, Leo Seidman, No. 3100 Broadway, New York City.

BENSON'S ORCHESTRA

Benson's Roy-Bargy Victrola Orchestra will be seen in vaudeville shortly, and has already been booked to appear over the Orpheum Circuit. They will open on December 3, at the Orpheum Theatre in Kansas City.

Searl Allen is writing a new act for Francis and Demar.

NEW CAFE FOR CHICAGO

CHICAGO, Oct. 14.—"The Golden Rooster" will be the name for Chicago's newest cafe. Building a cafe around a Russian grand opera and a fairy story is the novel method to be employed in this new restaurant. "The Golden Rooster" will be located on Michigan Boulevard in the Blum Building. H. H. Blum, president of Blum's, Inc., is lessor. Several undisclosed persons have taken a ten years' lease on the basement of this building.

H. E. Bach of Blum's stated that "It will be treated in Russian spirit which will carry out the fairy tale by A. C. Puchkin, the Russian Byron. The decorations, designs, and the fundamental scheme will be saturated impressionistically with the grand opera of a name similar to that of the new cafe, by Rimsky-Korsakov."

Alfred S. Alchuler, architect of the remodeled Blum building, formerly the Chicago Musical College building, is designing the new cafe. New York and local artists will work on the interior decorations. Black and red probably will be the color scheme, according to Mr. Bach. The owners of the new cafe are now negotiating for one of the foremost orchestras in America to furnish the music. It will open in about a month.

BIG CAST FOR "INSECT"

Two hundred actors and actresses are used in the new Brady play, "The Insect Comedy," which comes to the 59th Street Theatre on Wednesday, October 25. This is the work of the Brothers Kapek, Joseph and Karel, the Czecho-Slovakian playwrights, and has already earned for itself the title of "The Bug Play" along Broadway. The play is unusual in a good many ways and a good deal of expense has been incurred in making the production.

It was first given in Prague where it created a sensation at the National Theatre. It was there seen by William A. Brady who made arrangements for its American production. Lee Simonson, of the Theatre Guild is assisting Mr. Brady in making the production and in the staging Brady is assisted by John Cromwell. The music is the same as that used abroad and novel lighting, scenic and costuming effects have been arranged. Sonia Gluck of M. Fokine's staff has put on the dances and group movements.

Among the names in the cast are Robert Edeson, Mabel Withee, Kenneth MacKenna, Vinton Freedley, Lola Adler, Mary Blair, Edgar Norton, Etienne Girardot, Hedda Hopper, Jane Corcoran, Scott Cooper, Jasper Deeter, Rexford Kendrick, May Hopkins, N. St. Clair Hales, John J. Ward, Grace Dougherty, Halenka Adamowska and many others.

SIGN WITH RE-UNITED

The Misses Pauline Bent and Rosalie Claire have been added to the cast of Weber and Fields' "Re-United," replacing Matthews and Ayers.

Make 'Em Laugh

GET "MONEY" and "HE CAN STOP ANYTHING ON THE MAIN STREET, But He Can't STOP A THING AT HOME," two great comedy songs, 20 song parodies, all on 1922 hits, ten funny song titles, recitations, etc., all for \$1.00. The funniest stuff out, bar none. OTTIE COLBURN, 13 Clinton Avenue, Brockton, Mass.

ORCHESTRA CONTEST

McEnelly's Singing Orchestra of twenty pieces and Rhodes' Own Orchestra also of twenty pieces, will hold what is billed as a contest of music at Rhodes'-on-the-Pawtuxet to-morrow (Thursday). Rhodes is the owner of this big dance hall and has been giving his patrons special attractions each week. McEnelly's orchestra is well known through New England and has been especially brought to Providence for this event. The patrons will be the judges as to which orchestra is most pleasing.

FRANK BACON AND NINA FONTAINE

WORLD'S GREATEST DANCING SKATERS
on tour with Barney Gerard's Town Talk.
Miss Fontaine's beautiful oriental dance is one of the hits of the revue.—All papers.

At B. F. KEITH'S SYRACUSE, N. Y., This Week, Oct. 16

Marguerite HESSLER

VIOLIN VIRTUOSO

Direction
H. B. MARINELLI

Raffayette's Dogs

Direction
H. B. MARINELLI

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AND HIS ORCHESTRAS
SOCIETY'S FAVORITES

Premier Orchestra with the Columbia Graphophone Company, are now accepting engagements for Public and Private Entertainments for the Fall and Winter Seasons.

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"PLAYMATES," AT THE STAR, IS FAST AND CLEVER SHOW

"Playmates" featuring Sed Rogers and Micky McCabe in a book called "Breaking Into Society" at the Star week before last, gave the audience of that house a show that they seem to like. While the show was fast and funny, it was risqué in spots however, and these spots seem to go over bigger than any other in the show. It was a case of giving them what they wanted, and the performers did this.

Rogers is doing Baron DeSause, using a make-up similar to that formerly used by Billy Gilbert. He handled the part very well. McCabe is doing the "Tad," working in his usual clever style. Between these two they kept the audience in a fine humor all evening.

Marty Pudig, a corking good straight man, "fed" the comedians capably. Dan Evans, doing the characters, gave a dandy account of himself.

Bunny Dale is the ingenue, of the "vamp" type. Miss Dale wears some pretty gowns, but should not attempt to work rough. She should leave that to the soubrettes. Miss Dale is in most of the scenes with the comedians.

Bessa Rosa is one of the soubrettes. This is the first we have seen Miss Rosa on one of the burlesque circuits in several years and she does very well, but her selection of numbers could be improved upon. She should not attempt to sing ballads but stick to fast numbers. Her voice and style are more suited for these numbers. Her costumes are pretty.

Eva Lewis, whom we have not seen around these diggings for some time, is the other soubrette. Miss Lewis, a chubby and attractive little blonde, put her numbers over all right, although suffering with hoarseness which handicapped her somewhat. She takes her part too seriously most of the time, however. When she did finally smile late in the show, she was a much different woman.

The "color of the dress" bit done by Rogers and Pudig later switched into "the pleasure is all mine" bit done by Rogers, Pudig and Miss Dale.

The "restaurant" bit, the waiters with different colored sashes, was given by Rogers, McCabe, Pudig, Evans and the Misses Dale and Lewis.

The "drinking" bit was done by Rogers, Evans and Miss Dale, and the "getting as many drinks on a bet" bit was done by Rogers and Evans.

In the cabaret scene several specialties were offered. Evans gave a dancing specialty, doing very nicely. Rogers followed; he opened with a parody, then give an imitation of playing a guitar and finished whistling. His specialty was very good and went over big.

Ruth Page offered a solo on the banjo which more than pleased.

Miss Rosa, in one, did a specialty offering two numbers and finished with a dance. If she changes the numbers, she may find that her act will go over better. The dancing just saved it Friday night.

The "Wedding Bells Some Pretty Day," the finale of the first part, proved the big number of the show. It is beautifully costumed and well staged. It was given by Miss Dale and the entire company.

The "flirtation" bit was offered by Rogers, McCabe, Pudig, Evans and the Misses Lewis, Dale and Rosa.

The "Jennie Brown" bit was done by McCabe, Rogers, Pudig, Evans and Miss Lewis.

The "Mummy" bit done by Rogers, McCabe, Evans and Miss Dale pleased.

"Playmates" is a real fast show, not a slow scene in it. It has a good-looking and fast-working chorus. SID.

MARGIE CATLIN RECUPERATING

Margie Catlin has been discharged from the Beth David Hospital in New York, where she was operated on for appendicitis. Miss Catlin was confined to the hospital for five weeks. She is resting at present at the home of her brother at 2362 Webster avenue, New York. Miss Catlin was to go to the Jack Reids show on the Shubert Circuit this season but was stricken during rehearsal of the show.

CHANGES IN WILLIAMS SHOW

BUFFALO, N. Y., Oct. 16.—The new principals with the Mollie William Show playing the Gayety this week are Happy Johnson, Georgia Emmett, Richard Lloyd, Wilson and Howard and Chief Silvertone. They replaced the following who closed with the show in Minneapolis. Ralph Sanford, Jessie Pringle, Robert Jones and Salvatore Zito.

SEYMOUR WITH "FOLLIES"

Ike Weber booked Harry Seymour with Barney Gerard's "Follies of the Day."

TALK OF THE TOWN

(Continued from page 19)

Murphy in his acrobatic dancing specialty scored.

Miss Gilson won favor singing "If You Don't Want Me, Why Don't You Say So." She was called upon to sing several encores before the house could be satisfied.

The "table" scene done by several of the principals was amusing.

Strouse has a pleasing entertainment in his "Talk of the Town." While the bits are old, the principals get them over. Success to him with his first Columbia show. SID.

"BROADWAY BELLES" AT THE STAR IS FINE ENTERTAINMENT

Joe Oppenheimer usually has a good show; in fact, we can't even recall now that Joe ever has had a bad show in burlesque. Some would say it's luck while others would say he is a good showman, and we agree with the latter. It has been a pleasure for years to watch one of Oppenheimer's shows, in the days of the old Empire circuit and later, on the recent American Burlesque Circuit. Now he comes along with one on the new Mutual Circuit that stands up to the standard of those he has staged in the past. So it can't be luck; it must be that Oppenheimer is a good showman.

His "Broadway Belles," at the Star, is a very good entertainment, it is amusing, has a good-looking chorus for this circuit, and has a fine cast.

The comedians are Billy Hagan, a new man on the burlesque circuit, who has been playing burlesque stock in other cities and "tabs" for many years, and Lew Lederer, who is well known to patrons of burlesque circuit houses. Hagan, who, as featured, produced the show, is doing a "Dutch." Unfortunately, Hagan was suffering with hoarseness last Friday night, which made it hard for him to talk, not alone to be funny. He did, however, work hard, and he held up his part of the show very well. Lederer, who is an eccentric "Dutch," is funnier in this show than at any time we have ever seen him before. His odd little mannerisms and facial expressions easily caught the audience. He takes "falls" and bumps well. In all he does he never fails to work up to Hagan all the time. Both of these men do "Dutch" characters, but of different type, and do dandy team work.

Billy Cochran, who opened with the show Friday afternoon as the new straight man, handled his part as though he had played it all season. Cochran is an aggressive straight, tall and good looking. He reads lines distinctly and wears his clothes well.

Art Mayfield, a young juvenile, leads several numbers successfully and does character bits very nicely.

Myrtle Andrews, an excellent type of woman for burlesque, is seen to an advantage in scenes and in numbers. Miss Andrews, one of the prettiest formed women on this circuit, appeared in tights a number of times and in a union suit once, giving the boys out front a fine opportunity to see her pretty curves and lines. She put her numbers over with a punch and has excellent diction. Her costumes are most becoming.

In Anna Toebe, who is new to us, the management has a pretty Titian-haired ingenue soubrette who is lively, can dance, do splits and put a number over. Miss Toebe has a pleasing personality which is very taking. Miss Toebe is in a number of bits and works well in them.

Bessie Carrett is the prima donna. This was her second show, as she had stepped in the part left vacant by Dot Leighton, who closed with the show for a vaudeville engagement. Miss Carrett seemed a little anxious and nervous in her numbers and in the scenes. Her costumes are pretty.

Hagan staged a number of fast bits, and while old, they proved good laugh-getters, however. He had his people on their toes all the time, and the show run along very smoothly. It seemed to please those out front, as there was a good-sized house in attendance Friday night. SID.

TOM WIGGIN WITH "BABY BEARS"

Tom Wiggin has replaced Dick Brown with the "Baby Bears" in the Mutual Circuit.

HINDU PLAY SEEN

An ancient Hindu play, "Malati and Madhava," was presented by the Union of the East and West on Sunday and Monday afternoons at George Grey Bernard's Cloisters, Fort Washington avenue and 190th street. A Bengali sketch by Tagore was also included on the program.

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SID in New York Clipper, Oct. 11:

Mildred Cecil, a good looking prima donna, who is new to Columbia patrons, was a success in the role. Miss Cecil has a very pleasing personality and a voice worthy of the role she portrays. She is pretty in form as well as in face. Her costumes are gorgeous.

The Big Wonder Prima Donna

Co-Featured in

JOE HURTIG'S "BIG WONDER" SHOW

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Empire Theatre, Brooklyn, All This Week

"UNO" in Morning Telegraph, October 11:

"The vocal hit of the cast. In Miss Cecil, burlesquedom would have a hard time finding a more superior sopranoist. Not only has Miss Mildred a resonance of pronounced brilliancy and refined timbre, but she is, at the same time, nature-blessed with a remarkably pretty personality and a line delivery that stands out of the action of the bits with wonderful clearness."

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FRANCES MEADOWS

AT
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MOULIN
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GLADYS JACKSON

LENA DALY
AND
BROADWAY
BREVITIES

PRIMA
DONNA

BERNICE LA BARR

LENA DALEY
AND
BROADWAY
BREVITIES

CROONY
BLUES GIRL
NEW THIS SEASON
IN BURLESQUE

GAIL BANDELL

BUT WATCH ME
WITH
PECK AND KOLB
FOLLIES AND SCANDALS

BEST
DRESSED
STRAIGHT
MAN IN
BURLESQUE

JOE FORTE AND ROGERS ALLINE

SINGING AND
DANCING INGENUE
PECK AND KOLB'S
NEW SHOW—HIPPIITY HOP

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CIMOC

ERNIE MACK

WORKING?
YES
WITH
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FOLLIES AND SCANDALS

PRIMA
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Annetta
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MAE FRANCIS

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Direction H. BART McHUGH

Ilton—Merritt & Laughlin—Bond Wilson Co. (Second Half)—Fields & Fink—Hope Vernon—Beaumont Sisters.

BROOKLYN

Prospect—Hall, Ermine & Brice—Vasco—Cradock & Shadney—Wayne & Warren—Handers & Mills—Curio Shop—H. & E. Sharrock. (Second Half)—Mamaux Rule—Gordon & Ford—Moore & Freed.

Greenpoint—Ernest R. Ball—E. Dancer & Band—Lang & Blakeney—Little Yoshi—Regal & Arnold—John R. Gordon Co. (Second Half)—Rome & Galt.

Flatbush—Grace Hayes—Aerial De Groffs—Lyndell & Macey—Joe Cook—Alexander & John Smith—Weber & Ridnor.

Handerson's, Coney Island—Nathan & Sully—Mann & Rule—Hats Off—Watts & Hawley—White, Black & Useless. (Second Half)—Williams & Daisy—Kehr & Kennedy—Sarah Padden Co.—Pressler & Klass.

Far Rockaway (Second Half)—Paul Hill Co.—China Blue Plate—Yvette Rugel—Vincent Lopez.

ALLENTOWN, PA.

(Second Half)—Pat & J. Lavola—Brooks & Morgan—Josephine Harmon—Roy & Arthur.

ALTOONA, PA.

(Second Half)—Exposition Jubilee Four—Wm. Edmunds Co.—Briscoe & Rauh—Crisp Sisters & Co.

ASBURY PARK, N. J.

(Second Half)—Mella & Briun—Mattylee Ripard Co.—The Sarens.

AMSTERDAM, N. Y.

(Second Half)—Margaret & Fred Onri—Dixie Hamilton—Fern & Marie—Hank Brown Co.—Alla Axiom.

AUBURN, N. Y.

(Second Half)—Mack & LaRue—Hank Brown Co.—Ben Smith—Josie Roney Co.

BANGOR, ME.

(Second Half)—Ralph Seabury—Bohemian Trio—Paul Brady—McCarthy & Stenard—Ross & Mayne.

BAYONNE, N. J.

(Second Half)—Yoho Japs—Phil Davis—Van & Vernon—Hazel Green Co.

BINGHAMTON, N. Y.

(Second Half)—Rosie De Yong—Ballyhoo Trio—Holiday & Willette—The Speeders—John McCowan.

BOSTON

Washington St.—Noel Lester Co.—Chas. Irwin—Katoushka—Hall & Shapiro—Johnny Hines.

Boston—The Braminos—Story & Clark—Jack Kennedy Co.—Thornton & King—Boy & Boyer.

Scollay Square—Follette's Monks—Two Rozellas—Ona Munson Co.—McCormack & Winehill—Indian Reveries.

Howard—Harry Bentell.

Bradford (Second Half)—Morgan & Moran—Awkward Age—Adrian.

BROCKTON, MASS.

(Second Half)—Kennedy & Kramer—Cardo & Noel—Moran & Mack—John S. Blöndy Co.

VAUDEVILLE BILLS

(Continued from page 21)

BOSTON

Washington St.—Noel Lester Co.—Chas. Irwin—Katoushka—Hall & Shapiro—Johnny Hines.

Boston—The Braminos—Story & Clark—Jack Kennedy Co.—Thornton & King—Boy & Boyer.

Scollay Square—Follette's Monks—Two Rozellas—Ona Munson Co.—McCormack & Winehill—Indian Reveries.

Howard—Harry Bentell.

BRADFORD

(Second Half)—Morgan & Moran—Awkward Age—Adrian.

CAMBRIDGE

(Second Half)—Princess Winona—Welcome Inn—North & Halliday.

CANTON, O.

Vacca—Lord & Ritchie—Pepita Granados Co.—Connell, Leona & Zippy—Mullen & Francis—Yip Yip Yaphankers.

CHESTER, PA.

(Second Half)—Six Lunatic Chinks—Lewis & O'Connell—Langford & Fredericks—Oscar Lorraine—Bloom & Sher—Rose & Moon.

CLARKSBURG, W. VA.

(Second Half)—Homer Romaine—Drew & Valli—Anderson & Gravey—Mel Klee—McCarton & Marrone.

EASTON, PA.

(Second Half)—Taylor & Bobbe—Stolen Sweets—Shaney & Squires—The Oxford Four.

ELMIRA, N. Y.

(Second Half)—Four Bell Hops—Ned Nestor Girls—Nela St. Clair Co.—Eddie White—Danny Dugan Co.

FAIRMONT, W. VA.

(Second Half)—Novelty Perittos—John George—King & Irwin—Henodoe Troupe.

FALL RIVER, MASS.

(Second Half)—Gene Morgan—Marshall Montgomery—Sampson & Douglas.

GERMANTOWN, PA.

P. & S. Kelton—Combe & Nevins—Clemons & Hilton—The Diamonds—The Show Off—Jack Wilson Co.—Bostock's Riding School.

GLOVERSVILLE, N. Y.

(Second Half)—Mae Mills Co.—Florence Hobson—Coo Coo Nest—Primrose Four—Canton Five.

GREENSBURG, PA.

(Second Half)—Evans & Wilson—Adams & Griffith—Kitaro Japs.

HARRISBURG, PA.

(Second Half)—Annette—Gilfoyle & Lange—Zuhn & Dreiss.

HAVERHILL, MASS.

(Second Half)—Gray Sisters—Loney Haskell—La Polerica Co.—F. & T. Hayden—Parisian Trio.

HAZELTON, PA.

(Second Half)—Reilly, Feeney & Reilly—Manning Hall Co.—Lee Morse.

HOLYOKE, MASS.

(Second Half)—Ecco & Kyo—Jones & Sylvester—Hello Wife—Golden Gate Trio.

ITHACA, N. Y.

(Second Half)—La Tol's Models—Madelon & Paula—Miller—Maude Leone Co.—Texas Comedy Four—Kara.

JAMESTOWN, N. Y.

(Second Half)—Miss Ioleen—Stone & Francis—Greenwich Villagers—Chas. Martin—Verobell & Virginia.

JERSEY CITY, N. J.

Harry Vokes—Winfred & Brown—Auburn Sisters—Rodero & Brown—Edith Kelley—Brown's Dogs.

PITTSBURGH-JOHNSTOWN

Helen Stepien—Three Jeannettes—Roger Williams—Tommy Martin Co.—De Dios Circus.

LANCASTER, PA.

(Second Half)—Nat & J. Farnum—Jeannette Childs—Carmen Rooker Co.—Kramer & Griffin—Doctor Shop.

LAWRENCE, MASS.

(Second Half)—Naynon's Birds—Cecile Weston Co.—Laughlin & West—Sandy Shaw.

LEWISTON, ME.

(Second Half)—Ed & Ida Tindell—Peggy Vincent—Marcell Fallett—The Dohertys—Van Horn & Inez.

LONG BRANCH, N. J.

(Second Half)—Four Tamakis—Laddell, King & Harvey—Jos. Darcy—Stanley & Hughes.

LYNN, MASS.

(Second Half)—Leona Hall's Revue—Bender & Armstrong—Blison City Four.

McKEESPORT, PA.

(Second Half)—Lew Hoffman—Tom & D. Ward—William Sisters—Dan Fitch Minstrels.

MANCHESTER, N. H.

(Second Half)—Daley & Berlew—Thank You, Doctor—Kenny & Hollis—The Hedley Trio.

MEADVILLE, PA.

(Second Half)—Dreams—Salle & Robles—Marie Russell & Sambo—Gautier's Toy Shop.

MIDDLETOWN, N. Y.

(Second Half)—Three Bernards—Joe Nearing—Fern, Bigelow & King.

MONTREAL, CAN.

Monroe & Grant—Faber & Burnett—Diane & Rubini—Neil McKinley—Wheeler & Potter—Ethel Hopkins.

NEW BEDFORD, MASS.

(Second Half)—Phina & Picks—Orren & Drew.

NEW BRUNSWICK, N. J.

(Second Half)—Gordon & Rice—Geo. C. Davis—Hal Johnson Co.—Betty Morgan Co.—Alexander Sisters Co.

NEW LONDON, CONN.

Joe & A. Riley—Gunter & Edman—Hello Wife—Lidonati—Josephine Amos Co.—Blanchette & Devore—Hughes & Moore—Jean Boydell.

NEWPORT, R. I.

Alon & Girlie—Ed & May Terry—Alexander & Hardie—Lane & Freeman—Three Rewards.

NO. ADAMS, MASS.

Hal & H. Langdon—Dane, Martin & Dane—Young & Wheeler—Three Zancys.

ONEONTA

(Second Half)—Maggie Clifton Co.—Mack & Sallie—Murray Bennett—Girl in the Moon.

PASSAIC, N. J.

(Second Half)—George Moore—Overholt & Young—Neil & Witt—Murphy & Lachmar—Down Davis Revue.

PATERSON, N. J.

(Second Half)—Minetti & Lyle—Joe Mack & Girls—George Norton.

PHILADELPHIA

Wm. Penn (Second Half)—Raymond Wilbert—Russell & Devitt—Mable Burke Co.—Ben Welch—Goslar & Luby.

Keystone—McLynn & Sully—Jack Gold—Art Harris Co.—Cooper & Ricardo—Max Ford Revue.

PITTSBURGH, PA.

Rose & Norton—Reilly & Rogers—N. Tai Tai—Alf Grant—Denno Sisters—Cody—Dayton & Palmer—Samoyoa.

JOHNSTOWN-PITTSBURGH

P. & W. Lavare—Dunham & Williams—Jack Walker Co.—Talbot & Briscoe—Timely Revue.

QUEBEC, CAN.

Newell & Most—Leipig—Gret Johnson—Ross & Foss.

READING, PA.

(Second Half)—Ben Beyer—Stephens & Hollister—Tracey McBride—Alexander & Fields—Melodyland.

ROCKVILLE CENTRE

Austral—Stan Stanley.

SARATOGA

(Second Half)—Amaros & Obey—Lyons & Yosco—Thornton Flynn Co.

SHENANDOAH, PA.

(Second Half)—Jean & Jacques—Ruth Goodwin—Wiles & Robins—Melodies & Steps.

STAMFORD, CONN.

Yoho Japs—Lehr & Kennedy—Phil Davis—Hazel Edwards Co.—Frank Wilson—Dolly Kay—Morissey & Young—The Runaways.

STEUBENVILLE, O.

(Second Half)—Carmen Ercelle—Kennedy & Davies—Stillwell & Fraser—Known Review.

SYRACUSE, N. Y.

(Second Half)—Mack & LaRue—Dunham & O'Malley—Rosmond Johnson Co.—Ben Smith—Boys of Long Ago.

TRENTON, N. J.

(Second Half)—Rekoma—Black & O'Donnell—Marie Cavanaugh Co.—Morris & Shaw—The Sun Dodger.

UTICA, N. Y.

(Second Half)—Harry Tsuda—Nan Travelaine—Brown & Burrows—Three Whirlwinds.

WHEELING, W. VA.

(Second Half)—Fridkin & Rhoda—Lawrence & Wallace—Dunedin & Play—Howard & Ross—Chick Sale.

WHITE PLAINS, N. Y.

(Second Half)—Evelyn & M. Ross—The Elevator Boy—Castleton & Mack—Rolling On—Panzer & Silver.

WILMINGTON, N. C.

(Second Half)—Flying Henrys—Helen Moratti—Payton & Ward—Fred V. Bowers Co.—Holland & Oden—Gautier's Bricklayers.

YORK, PA.

(Second Half)—Johnson & Baker—McIntyre & Holcomb—Flashes from Songland—Haynes & Beck—Ruloff & Elton.

YOUNGSTOWN, OHIO

(Second Half)—Brent Hayes—Crane, May & Crane—Knapp & Cornell—Janis & Chaplew—Favorites of the Past.

ATLANTA AND BIRMINGHAM

Krayona Radio Co.—Princeton & Watson—Cook & Oatman—Chung Wha Four—Samaroff & Sonla.

BIRMINGHAM AND ATLANTA

Trennell Trio—Lonnie Nace—Silver, Duval & Kirby—McGrath & Deeds—Babb, Carroll & Syrell.

SHREVEPORT, LA.

(Second Half)—Arthur & Peggy—Anna Francis—Octavia Handsworth & Co.—Noble & Brooks—Evelyn Phillips & Co.

NEW ORLEANS AND MOBILE

Nelson & Barry Boys—Green & Myra—Along Broadway—Harry Johnson—The Rickards.

MOBILE AND NEW ORLEANS

Folford & Bogard—Maurice Englin—Keene & Williams—Al Shayne—Seven Honey Boys.

NASHVILLE AND LOUISVILLE

Valdare & Cook—Billy Single Clifford—Pietro—Clara Howard—Rule & O'Brien.

LOUISVILLE AND NASHVILLE

Sully & Thomas—Mankin—Inez Hanley—Johnny's New Car—Elly & Co.

(Continued on page 27)



For—RHINESTONES—See
the builders of the "Diamond Girl Show" in
"Passing Show." Also the star curtain at
Fulton Theatre, THE LITTLE JOHNS, 228 W.
46th Street, New York.

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WITH "TALK OF THE TOWN"

COLUMBIA THEATRE THIS WEEK

FRANK R. MURPHY AND CHARLES FAGAN

H. E. (HAPPY) RAY

A New Blackface in Burlesque, But Not a New Blackface

With PELL MELL

PRINCESS LIVINGSTON

SOUBRETTE

SMILES AND KISSES

NEW TO
BURLESQUE
BUT
WATCH
ME GROW

JACK CARLSON

JUVENILE

WITH
SMILES
AND
KISSES

EUGENIA DAILEY TWINS EVELINE

Doing singing and dancing specialty with Frances Farr and her Pacemakers

JACQUE WILSON

INGENUE

JAS. E. COOPER'S "FOLLY TOWN"

YES, I DANCE AND CAN PUT A NUMBER OVER. READ LINES? WELL, CATCH ME!

HAVE YOUR CARD IN THIS DEPARTMENT!

Frank Mallahan

BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

DOLLY LEWIS

SOUBRETTE

SMILES AND KISSES

GLADYS DELMAR

and BOYS

In a syncopated review with a dash of youth and versatility.

GLADYS STOCKTON

SOUBRETTE

JAMES E. COOPER'S BIG JAMBOREE

MILTON and CARMEN

Doing Singing and Dancing Specialty with Cain and Davenport's "Mimic World," Columbia Circuit

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Singing—The Blues—with Cain and Davenport's "Mimic World"

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NETTIE G. KNISE

THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER

BERT AND PAULINE HALL

PACEMAKERS

Direction
LOU REDELSHEIMER

HOWARD E. PADEN

Juvenile Straight with Cain and Davenport's "Mimic World"

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RUNAWAY GIRLS, MUTUAL CIRCUIT

DOMAN AND STANLEY

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A DROP FOR LIFE

KEITH VAUDEVILLE

AN
ARTISTE
OF NOTE

EDITH LA MOND

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JOE HURTIG'S
"STEP ON IT"DROP CURTAINS, CYCLORAMAS,
STAGE SETTINGS OF EVERY DE-
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"NOVELTY" MATERIALS

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NEW YORK CITY



Wake up little girl you're just dream ingpret ty dreams. Dream ing the hours a way.

WAKE UP LITTLE GIRL

YOU'RE JUST DREAMING

HEAR IT NOW

You can't go wrong
With any FEIST song

VAUDEVILLE BILLS

(Continued from page 25)

SAVANNAH AND JACKSONVILLE

Three Hamil Girls—Willie Smith—Ruddell & Dunigan—Wilson Bros.—Sankus & Sylvers.

JACKSONVILLE AND SAVANNAH

Grace Ayer & Bro.—Cook & Rosvere—Foster & Rae—Elkins, Fay & Elkins—Dan Valerio & Co.

TAMPA, FLA.

Ryan, Weber & Ryan—Peggy Carhart—Herbert Brooks & Co.—Willie Smith—Tony George & Co.

CHARLESTON AND COLUMBIA

Ann Gray—Walters & Gooold—Ruby Raymond Trio—Roger Gray & Co.—Harvard, Winifred & Bruce.

CHARLESTON, S. C.

(Second Half)—Selbini & Albert—Arthur Lloyd—Quinn Bros. & Smith—Sharkey, Roth & Hewitt—Ethel Gilmore & Girls.

ROANOKE AND CHARLOTTE

Canary Opera—Fred Hughes & Co.—Wylie & Hartman—Venetian Five.

CHARLOTTE AND ROANOKE

Mme. Arnal—Carson & Willard—Innis Bros.—Lynch & Stewart.

RICHMOND AND NORFOLK

Grace Nelson & Co.—Marks & Wilson—Kalalul Hawaiians.

NORFOLK AND RICHMOND

Countess Verona—Joe Bennett—Great Pauline.

CHICAGO KEITH OFFICE

Week of October 22, 1922

CINCINNATI, O.

Palace—Lamont Trio—O'Neil Sisters & Benson—Stranded—Frank & A. Halls—Cervo & Arvo—The Halkings.

CLEVELAND, OHIO

Hippodrome—Erford's Oddities—Jack Lipton—Gorman Bros.—Robt. H. Hodges—Waltman & Berry—Songs & Scenes.

CLINTON, IOWA

Capitol (First Half)—The Gilberts—Bobby Adams—Gualano & Marguerite—L. Anderson Players. (Second Half)—Bell & Eva—Glencoe Sisters—Jack Lee—Donna Darling Co.

DAYTON, O.

Keith's (First Half)—Preston & Ysobel—Elaine & Marshall—Follis Sisters—Bachman's Band. (Second Half)—Robbie Gordone—Jason & Harrigan—Four Erratas.

DETROIT, MICH.

La Salle Garden (First Half)—Two Leightons—Jason & Harrigan—Natalie Harrison Co.—Cantwell & Walker—Norris Follies. (Second Half)—Stars of Record.

EVANSVILLE, IND.

Victory (First Half)—Bell & Eva—Joe & Elsie Farrell—"Oh, My Goodness"—Chas. Olcott—Two Little Maids. (Second Half)—Hayden Gordon Revue—Vaughn Comfort Co.—The Gilberts.

FLINT, MICH.

Palace (First Half)—Geo. & May Le Fevre—Chadwick & Taylor—Pearce & Dunn—Warner Amors Three. (Second Half)—Dagnan & Clifton—Don Lanning—Will & Mary Rogers—Jonas's Hawaiians.

FT. WAYNE, IND.

Palace—Earl & Edwards—Seymour & Jeanette—Stars of Record. (Second Half)—Leo Haley—Two Leightons.

HUNTINGTON, IND.

Huntington—Cantwell & Walker.

ZAUDERS MAKE-UP
LET US PROVE IT IS BEST
113 W. 42ND ST. N. Y.

INDIANAPOLIS, IND.

Palace—Knight & Knave—Gifford & Morton—Pietro—Rule & O'Brien—Hermione Shone Co.—The Shelk.

KALAMAZOO, MICH.

Regent—Chas. & Helen Polly—Fairman & Oldsmith—Billy Doss—Billy Gerber Revue. (Second Half)—Yokohama Boys—Davis & Bradner—Devoy & Dayton—Springtime Follies.

KOKOMO, IND.

Strand—Glencoe Sisters—Elridge, Barlow & Elridge—Jackie & Billie—Casting Campbells. (Second Half)—Swift & Kelly—Singing Three—Du Vall & Symonds—The Rosaires.

LANSING, MICH.

Regent—Denyle, Don & E.—Frances & Scott—Will & M. Rogers—Jonas's Hawaiians. (Second Half)—Glanville & Sanders—Earl & Edwards—Laurel Lee—Chas. & H. Polly.

LEXINGTON, KY.

Ben Ali—Bobbie Gordone—John Neff—Fifer Bros. & Sisters—Harriet Rempel Co.—Four Erratas. (Second Half)—Arthur & Peggy—Lloyd & Goode—Follis Sisters.

LIMA, OHIO

Faurot—Preston & Sobel—Elafne & Marshall—Pearce & Dunn.

MUSKEGON, MICH.

Regent—Davis & Bradner—Grew & Pates—Yokohama Boys. (Second Half)—Lillian Sieger Three—Billy Doss—Martini & Maximilian.

(Continued on page 29)

MORTAN GIVES AWAY PUPPIES

Nat Mortan has created considerable interest by giving away a live puppy at Murray's Roman Gardens each week to the lady receiving the prize number.

The puppy given away last week was a Mattise French Poodle. It is said the Manager Susskind has a private kennel to keep his puppies in order to supply the demand.

Lena Baskette and Ed Janis will head a new dance production act that has been routed over the Keith circuit.

WHERE TO STOP

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HIGH CLASS CABARET

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Jack Seigel, Prop.—Bob. McKee, Mgr.

HOME FOR BURLESQUERS

WHEN IN DETROIT
STOP AT

THE METROPOLE

Under New Management

Catering to the BURLESQUE FOLKS

"DAISY" NEW MUSICAL ACT

"Daisy," a new musical revuette by Jack Alvino, of the Musical Alvinos, was placed in rehearsal this week by Billy Hawthorne. The piece will enlist the services of six principals and a chorus of eight girls.

MAE FRANCIS RETURNS

Mae Francis has returned to vaudeville after five years absence and appeared at the Royal Theatre last week in her new "single." She is booked at the Nixon-Grand in Philadelphia next week.



Beautiful Evening Slippers

The limitations of illustration afford but a faint suggestion of the rare and exquisite beauty, the glinting golden coloring, the slender alluring grace of this Evening Slipper by I. Miller. And to picture one only, when there are so many lovely models, does slight justice to this new art in shoe-making. Won't you please let us show them to you?

I. MILLER

Broadway at Forty-Sixth Street

Open until 9 p. m.

In Chicago—State Street at Monroe

ENGLISH MUSICIANS PROTEST

English musicians are rebelling against the importation of American orchestras, claiming that there is barely enough work for the domestic orchestras. Much of the turmoil in England was caused by the appearance of the Frisco Syncopators and the Troco-raggers, formerly known as the Criterions, two combinations that have been lately imported by the Lyons interests in London and obtained through the Paul Specht office in New York. Specht has orders from the same people for sixty more men.

In view of the number of combinations that Specht is sending over he was interviewed last week as to what attitude the British unions had taken toward his men and what conditions they were meeting with on the other side.

Specht said that when he was first asked to furnish orchestras for England he was informed that it would be impossible to send them over there as the British labor unions would offer strenuous objections. He was told that it would be necessary to send the combinations over incognito. He did not wish to do this and got into communication with the British Home Office, the branch of the British government having charge of affairs of this sort. The Home Office informed him, at the last minute, that he would meet with no opposition from it or from the labor unions.

"Evidently," said Specht "the English government realizes the musical enjoyment that Englishmen get out of American novelty symphonic syncopation that has been exploited so successfully through the medium of the phonograph records since English orders are fast pouring in for United States dance records and special dance arrangements."

The view is taken by others that the American jazz, as typified by many of the biggest leaders, has reached such a pinnacle of perfection that no American orchestra need fear venturing abroad until the English and Europeans have learned their jazz lessons. The fact that English interests come to this country to obtain American orchestras shows only too plainly that the American type of playing is popular in England and that the English can furnish nothing in the way of a dance orchestra that could be classed as competitive.

Murray Pilcer, brother of Harry Pilcer, the dancer, said when he was in this country some time ago, that there are not five saxophone players in all of England that could get positions with any of the better orchestras in this country.

DABNEY AT KNICKERBOCKER

Gene Dabney and his orchestra, opened at the Knickerbocker Grill on Monday, under the direction of Alex Hyde. Dabney and his aggregation of musicians will also be seen in vaudeville shortly, and are now arranging for a tour of the Loew houses in New York in conjunction with their appearance at the Knickerbocker.

COLEMAN TO MAKE RECORDS

Emile Coleman and His Montmartre Orchestra has been signed by the Aeolian Company as exclusive Vocalion Red Record Artists. The orchestra which is considered one of the best on Broadway has been playing for sometime at The Montmartre, midnight supper club.

GREENE RETURNS TO CALIFORNIA

Fred Greene of the Vernon Country Club orchestra has returned to his home state of California and will probably retire from the orchestra field.

ORCHESTRA NEWS

AMBROSE FOR "CERCLE CUNNU"

Ambrose and a special orchestra of eight men has been engaged by Count and Countess Zichy to appear at their exclusive "Cercle Cunnu," the subscription club which will be patronized by society and will meet once a week at the Ritz. Count and Countess Zichy, who are the host and hostess, will dance and furnish the entertainment and the Ambrose orchestra will furnish the music.

Ambrose was formerly at the Embassy Club, London, and is now being featured with a twenty-piece orchestra at the beautiful Clover Gardens dance hall. The international character of his name did much to influence Count Zichy in his selection.

COMO SIX ON TOUR

The Como Novelty Six of Massachusetts has completed its engagement at "Beach Haven Park" and the Oakley Beach Hotel and is now appearing at the Arcadia Theatre, Cambridge, Md., and also in the cities throughout the Eastern shore of Maryland, playing for dances which are held in the various armories.

The members of the combination are: Forrest Marshall, violin and saxophone, manager; Clarence Stapleton, pianist and marimba; Steve Hare, cornet and saxophone; Sam Stella, trombone and saxophone; Fulton Brewington, banjo, clarinet and saxophone; Billie Sewall, trap drummer and marimba.

BALDWIN AT LONG BEACH

Buddy Baldwin and his orchestra has been engaged to remain at the Nassau Hotel, Long Beach, all winter. Baldwin and his men have been playing at the Nassau all summer and have proved a drawing card.

The members of the orchestra and the instruments they play are Buddy Baldwin, drums; Randy Bigelow, trumpet; Bab Fallon, tenor sax, clarinet and bass clarinet; Jack Condon, alto, C melody and B flat soprano saxophones; Fred Frank, piano and chimes, and Bill Trevail, violin and viola.

MILLER BOOSTING MUSIC SALES

Ray Miller, while playing at Loew's Theatre, Buffalo, last week, appeared at one of the local music stores on Friday, from 11 to 12 M. The purpose of this was to stimulate the sale of sheet music and records. Miller received a good deal of advertising in the local papers before making this appearance and in the ads special emphasis was placed on the "plug" numbers, "Who'll Take My Place"; "Home-sick" and "Don't Bring Me Posies."

NEW CAFE FOR RUSSO

The Oriole Terrace Cafe is being especially built for Dan Russo and his Oriole Terrace Orchestra. As soon as the cafe is completed Russo and his men will be installed as the attraction, playing for the dances nightly, with the possibility of added attractions, in the way of singers or dancers, being featured from time to time. The orchestra, however, will at all times be the real featured attraction at the new cafe.

SHIELDS AT THE WALTON

The Mason and Dixon Seven, under the direction of Jim Shields, is playing the dance music as well as for the entertainment, at the Walton, Philadelphia.

MILLER HEADS NEW CO.

Ray Miller is president of a new company which has been incorporated under the laws of the State of New York with a capitalization of \$75,000. The other officers are Albert M. Miller, treasurer, and Cliff A. Schaufele, manager.

Ray Miller has established himself as an orchestra leader and as a Columbia Graphophone artist and it is the power of his name that is being used as the big asset of the new corporation. Albert M. Miller, Ray's brother, is also president of the Golden Gate Fruit Company, a California concern, and has had many years' experience in the building up of business enterprises. Cliff A. Schaufele, manager and publicity man, is well known in theatrical circles, having been associated with the Fox Circuit of Theatres for some time.

The business of the corporation is to furnish orchestras that have been trained by Ray Miller himself in the Ray Miller style of playing, which, according to the way the public receives Miller, is a style they admire. The corporation also furnishes orchestras either straight or novelty, for cabarets, vaudeville and hotels.

They are entering into an intensive and extensive advertising campaign, using the best mediums to reach the public and returns, so far, have been far in excess of the expectations. The home of Ray Miller, Inc., is in the Fisk Building.

NOT SO MUCH FOR PAUL

The manager of Paul Whiteman, Inc., last week denied that Mr. Whiteman had an income anywhere near the \$1,000,000 attributed to him by one of the theatrical newspapers. No figures have ever been quoted by the office of Whiteman, Inc., and as yet no definite plans have been made relative to the proposed tour of Paul Whiteman and his Palais Royal Orchestra nor the management of the Paul Whiteman orchestra on the road. There are tentative plans now under way that call for a tour of Paul Whiteman's Palais Royal Orchestra, but these plans are subject to change.

Paul Whiteman, Inc., as distinct from Paul Whiteman himself, at present has 19 orchestras under its management, with the probability of more being added as the necessity arises from time to time. Other plans, new in the field of orchestra entertainment, are under way, announcement of which will be made when they are completed.

DAVIS IN VAUDEVILLE

Meyer Davis' own orchestra is now appearing at Keith's, in Washington. Reports say that at the opening performance this orchestra stopped the show cold. It is a ten-piece combination and in the act Davis is featuring "Hot Lips" and "Every Little Miss."

At the conclusion of their vaudeville engagement the orchestra will go into a new cafe, as yet unnamed, that is being opened in Washington by Meyer Davis.

CALACE IN PITTSBURGH

Arthur Calace, who has been appearing with his orchestra at the Hotel Belleclaire, 77th street and Broadway, for the past eighteen months, left last Friday for Pittsburgh and opened the following night at Bongiovanni's, in that town.

Calace has seven men in his combination. The contract at Bongiovanni's calls for four weeks with an option of six.

ARCADIANS AT ARCADIA

Paul Whiteman's Arcadians, after appearing last week in Cumberland, Allentown, Reading, Wilkesbarre, Scranton and Allentown, under the direction of Al Mitchell, opened last night at Arcadia, Providence. Paul Whiteman himself was present and conducted the orchestra on the opening night.

Arcadia is a splendid new dance hall, said to be one of the most spacious and expensive in the East, decorated in exquisite taste and catering to a fine patronage. Whiteman's Arcadians, a fifteen piece combination, have been engaged for one year with an option to furnish the dance music.

IRVING MILLS ON TRIP

Irving Mills left last week for an extended trip through the Eastern and Southern states stopping at Philadelphia, Baltimore, Norfolk, Virginia, etc., in the interest of the Jack Mills Inc., catalogue.



PAUL WHITEMAN MUSIC

Thru Paul Whiteman, Inc., the services of genuine Paul Whiteman Orchestras are now available for contract work at Hotel, Cabaret and Resort. The Service is complete, the artists, men who play for phonograph records — and the cost is surprisingly low.

Paul Whiteman Orchestras are also available for Vaudeville work in conjunction with headline acts.

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and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once, as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS, FRANK A. BRADY, Professional Manager
1547 BROADWAY, NEW YORK CITY

VAUDEVILLE BILLS

(Continued from page 27)

PADUCAH, KY.

Orpheum—Lloyd & Goode—Karl Gardner—Four Lunds. (Second Half)—Bell & Eva—Noble & Brooks—Chas. Olcott.

RICHMOND, IND.

Murray—Swift & Kelly—Leo Haley—Russell's Minstrels. (Second Half)—Hager & Goodwin—Seymour & Jeannette—L. Anderson Players.

SAGINAW, MICH.

Jeffers—Strand (First Half)—Glanville & Sanders—Fred Lewis—Degnon & Clifton—Delmore & Moore. (Second Half)—Denyle, Don & E.—Frances & Scott—Chadwick & Taylor—Warner Amors Three.

TERRE HAUTE, IND.

Liberty—Hayden Goodman Revue—Donna Darling Co. (Second Half)—Joe & Elsie Farrel—Russell's Minstrels.

WESTERN VAUDEVILLE

Week of October 22, 1922

CHICAGO, ILL.

Majestic—Bollinger & Reynolds—Dougal & Leary—Fagg & White—Ethel Parker & Co.—Sternard's Midgets.

Kedzie (First Half)—Gabby Bros.—Regan & Corliss—Bob Ferns & Co.—Renard & West—Shireen. (Second Half)—Mrs. Eva Fay—Bobby McLean & Co.

Lincoln (First Half)—Thelma—Seamon, Conrad & Co.—Wilfred Clarke & Co.—Harry Garland—Mrs. Eva Fay. (Second Half)—Moore & Arnold—Jack Levy & Crowell Sisters—Emerson & Baldwin.

American (First Half)—Harris & Gilbert—Jack Levy & Crowell Sisters. (Second Half)—Seamon, Conrad & Co.—Cook & Hamilton.

ABERDEEN, S. D.

Orpheum—Jane Garnett—Bird & Kema—Mile. Daisy & Stein Bros.

BLOOMINGTON, ILL.

Majestic (First Half)—Sealo—Blue Bird Revue. (Second Half)—Basil Lambert—Maxfield & Goulson—The Cotton Pickers.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Waldron & Winalow—Stanley, Doyle & Reno—Chas. Wilson—Corradini's Animals. (Second Half)—D'Onzo & Co.—Doree's Celebrities.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Sealo—Lyle & Virginia—Sherman, Van & Hyman—Bob Ferns & Co.—Christie & Bennett—Bluebird Revue.

CROOKSTON, MINN.

Grand—Jane Garnett—Bird & Kema—Mile. Daisy & Stein Bros.

DAVENPORT, IOWA

Columbia (Second Half)—Corradini's Animals—Eddie Hill—Nancy Boyer & Co.—Lillian Gonne & Co.—Roy La Pearl—Shireen.

DUBUQUE, IOWA

Majestic—Hamlin & Mack—Lillian Gonne & Co.—Nancy Boyer & Co.—Roy La Pearl.

Can any old member of the
BURLINGTON PLAYERS
last heard from January, 1912, at Pryor, Okla., give any information of MR. EDWARD G. GODFREY. Reply to C. E. Austin, No. 43 Chaplin St., Pawtucket, R. I.

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ELGIN, ILL.

Rialto (First Half)—Hughie Clark. (Second Half)—Joseph Regan & Alberta Curliass.

GALESBURG, ILL.

Orpheum (First Half)—Driscoll, Long & Hughes—Zeck & Randolph—Lillie Jewell, Faulkner & Co. (Second Half)—Jack Benny—Three Weber Girls.

FARGO, N. D.

Grand (First Half)—Jane Garnett—Bird & Kema—Mile. Daisy & Stein Bros. (Second Half)—Four Volunteers—McRae & Clegg.

GRAND FORKS, N. D.

Orpheum (First Half)—Four Volunteers. (Second Half)—Bob Gehan—Worth & Willing—An Artist's Dream.

GRAND ISLAND, NEBR.

Majestic (First Half)—Jessie Millar—Cortelli & Dowd—Cornell & Faye Sisters. (Second Half)—Kennedy & Nelson—Mabel Harper—Bernie Bros. & Co.

GREEN BAY, WIS.

Orpheum—Douglas Graves & Co.—Michon Bros.

JOLIET, ILL.

Orpheum (First Half)—Paul Seidel & Spottie—Casson & Klem—Skelly & Helt Revue. (Second Half)—Jean Granesse—Billy Gerber Revue.

JOPLIN, MO.

Electric (First Half)—Larimer & Hudson—Fiske & Fallon. (Second Half)—Royal Sidneys—Ray & Edna Tracy.

KANSAS CITY, KANS.

Electric (First Half)—Hazzard & Oakes—Crandall's Circus.

KANSAS CITY, MO.

Globe (First Half)—Royal Sidneys—Bixley & Lerner—K. C. Lewis & Co.—Kublick. (Second Half)—Maxon & Morris—Burrum—Almond & Hazel—Jerry & Gene—Rigdon Dancers.

Main Street (First Half)—El Rey Sisters—Keno, Keys & Melrose—Edith Clifford & Co.—Yellman's Orchestra—Carl Rosini & Co.

LEAVENWORTH, KAN.

Orpheum—Maxon & Morris—Burrum—Arthur De Voy & Co.—Jerry & Gene—Rigdon Dancers.

LINCOLN, NEB.

Liberty (First Half)—Four Ishikawa Bros.—Al Lester & Co.—Cortelli & Dowd—Bernie Bros. & Co.—Cornell & Faye Sisters. (Second Half)—De Maria Five—Seven Solis Brothers—Mumford & Stanley—Pickard's Seals.

MADISON, WIS.

Orpheum (First Half)—Margaret & Morrell—Marsh & Williams—Bobby Henshaw—Four Camerons—Five Ballois. (Second Half)—Fries & Wilson—Farnell & Florence—Bravo, Michelini & Trujillo—Three White Kuhns—Osborne Trio.

MILWAUKEE, WIS.

Majestic—Schep's Comedy Circus—Harry Bussey—Monroe & Mae—Pantheon Singers—Dunlay & Merrill—Walter Flaherty & Co.—Bayes & Fields—Althea Lucas & Co.

MINNEAPOLIS

Seventh Street—Humberto Bros.—Capman & Capman—Kinzo—Four of Us—Dave Manley—Seven Brown Girls—Whitfield & Ireland—Lone some.

NORFOLK, NEB.

New Grand (First Half)—De Maria Five—Al Lester & Co.—Worth & Willing. (Second Half)—Louis London—Gipsy Meredith & Bro.

OMAHA, NEB.

Empress (First Half)—Kennedy & Nelson—Mumford & Stanley—Mabel Harper—Pickard's Seals. (Second Half)—Jessie Millar—Let's Go—Cortelli & Dowd—Four Ishikawa Bros.

PEORIA, ILL.

Orpheum (First Half)—Sherman, Van & Hyman—La Bernicia & Co.—Senator Francis Murphy. (Second Half)—St. Clair Twins & Co.—Larry Comer—Ned Norworth & Co.—Four Bards.

QUINCY, ILL.

Orpheum (First Half)—Jack Benny—Three Weber Girls. (Second Half)—Driscoll, Long & Hughes—Zeck & Randolph—Lillie Jewell Faulkner & Co.

RACINE, WIS.

Rialto—Elly—Al & Mabel Joy—Renard & West.

REDFIELD, S. D.

Lyric—Nalo & Rizzo—Daley & Burch—Three Romano Sisters.

ROCKFORD, ILL.

Palace (First Half)—Fries & Wilson—Farnell & Florence—Bravo, Michelini & Trujillo—Three White Kuhns—Osborne Trio. (Second Half)—Margaret & Morrell—Bobby Henshaw—Four Camerons—Five Ballois—Marsh & Williams.

ST. JOE, MO.

Electric (First Half)—Mowatt & Mullen—Edmunds & Lillian—Billy Beard—Seven Solis Brothers. (Second Half)—Hazzard & Oakes—Kublick—Daniels & Walters—Harry Cornell & Faye Sisters.

ST. LOUIS, MO.

Columbia (First Half)—Three Alecs—Lamberti—Murray & Lane—St. Clair Twins & Co. (Second Half)—Rose O'Hara—J. C. Lewis, Jr. & Co.—Bixley & Lerner—Edw. Hume & Co.

Grand—Hill & Quinell—Villani & Villani—Jas. K. McCurdy & Co.—Harvey, Heney & Grace—Maudie DeLong—Kuma Four—Brazilian Heiress—Frazer & Bunce—Rainbow's End.

Rialto (First Half)—Larry Comer—Cotton Pickers—Christie & Bennett—Seattle Harmony Kings. (Second Half)—Broslus & Brown—Francis & Marshall—Sherlock Sisters & Clinton—Walzer & Dyer—Senator Francis Murphy—The Manicure Shop.

SIOUX CITY, IOWA

Orpheum (First Half)—Melpotte Duo—Ben Nee One—Hughes & Debow—Marmain Sisters—Hurst & O'Donnell—The Show Off. (Second Half)—Selbini & Grovini—Hyams & Evans—Duel De Kerckjarto—Barclay & Chain—Alma Neilson & Co.

SIOUX FALLS, S. D.

Orpheum (First Half)—Selbini & Grovini—Louis London—Hyams & Evans—Let's Go. (Second Half)—Three Romano Sisters—Fulton & Robbins—Daley & Burch—Melpotte Duo.

SO. BEND, IND.

Orpheum (First Half)—Jas. & Gladys Gilfoyle—Henry Catalano & Co.—Emerson & Baldwin. (Second Half)—Belle & Wood—John & Winnie Hennings—Hughie Clark—Skelly Helt Revue.

SPRINGFIELD, ILL.

Majestic (First Half)—Eddie Hill—Porter J. White & Co.—Echoes of Scotland. (Second Half)—Three Regals—Bobby Adams—Wilfred Clarke.

SPRINGFIELD, MO.

Electric (First Half)—Ray & Edna Tracy—Cleveland & Downey. (Second Half)—Larimer & Hudson—Fiske & Fallon.

TERRE HAUTE, IND.

Hippodrome (First Half)—Belle & Wood—The Singing Three—Ottile Corday & Co.—John & Winnie Hennings. (Second Half)—Willie Bros.—Porter J. White & Co.—Seattle Harmony Kings.

TOPEKA, KAN.

Novelty (First Half)—Maxon & Morris—Burrum—Arthur De Voy & Co.—Jerry & Gene—Rigdon Dancers. (Second Half)—Coy Herndon—Mowatt & Mullen—Al Lester & Co.—Billy Beard—Crandall's Circus.

MARCUS LOEW CIRCUIT

Week of October 23, 1922

NEW YORK CITY

American (First Half)—Murphy & Lond—Prevost & Goelet—Thos. Potter Dunne—Vera Burt—Saxi Holtzworth Co.—Leonard & Culver—Nellie King & Tommy Gordon—McCormack & Irving. (Second Half)—Chas. Wiles—Henry & Adelaide—

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Will H. Ward & Co.—Headliners—Burrell & Edmonds—Wm. Dick—Ryan & Lee—Three Martells. State (First Half)—Salla Bros.—Austin & Delaney—Eastman & Moore—Frank Fay—Callahan Bros.—Edward Stanislaff & Co. (Second Half)—Prevost & Goelet—Hughes & Pam—Frank Fay & Callahan Bros.—Dance Dreams.

Victoria (First Half)—Edwards & Allen—Dobbs, Clark & Dare—Eddie Clark & Co.—Brownling & Davis—Downey & Claridge. (Second Half)—"You'd Be Surprised."

Avenue B (First Half)—Connelly & Radcliff—Jim & Flo Bogard—Newport, Stick & Procter—Kee Tom Four. (Second Half)—Downey & Claridge—Gary & Baldy—Boys of Long Ago.

Boulevard (First Half)—"You'd Be Surprised." (Second Half)—Russell & Hayes—Lee Mason & Co.—Betty, Wake Up—Thos. Potter Dunne—Little Cinderella.

Orpheum (First Half)—LaToy Brothers—Washington Trio—Tilyou & Rogers—Money Is Money. (Second Half)—Musical Alvinos—Helene Davis & Co.—When We Grow Up—Ralph Whitehead—Edward Stanislaff & Co.

Lincoln Square (First Half)—Turner Bros.—Lee Mason & Co.—Betty, Wake Up—Ryan & Lee—

(Continued on page 30)

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DEATHS

Paris, Oct. 14.—**MME. MARAQUITA**, famous in French theatrical life as one of the leading exponents of the ballet, died here last week at the age of eighty-three. Her first appearance was seventy-six years ago in a boulevard theatre. At the age of fifteen she was engaged by Offenbach, the famous composer, to appear in a Palais Royal concert, at the salary of fifteen francs a week. From that appearance dated her quick rise to the position of premiere danseuse at the Chatelet Opera and the Opera Comique. Since 1893 she was ballet mistress at the Opera Comique, where she trained such dancers as Regina Badet, Troumanova, Pavlova, Del Mares and Dugues. She was the first to change the dress of the ballet from the semi-nude to the frilly short dress now popular.

For the past four years Mme. Maraquita occupied a small apartment in an obscure part of Paris, where her occasional visitors were her successful pupils, come to pay homage to their teacher and sponsor.

MURRAY BELMONT

In loving memory of my beloved brother, whom God called unto Him October 15th, leaving his heartbroken mother and sister, Florence Belmont. Our beloved is just asleep in more glorified arms than ours.

MURRAY BELMONT, of the vaudeville team of Carlton and Belmont, died on Sunday evening at the Hotel De France, New York, as the result of a sudden attack of appendicitis. He had been an actor for many years. He is a brother-in-law of Sam Lewis of the vaudeville team of Lewis and Doty and was thirty-three years of age.

In loving memory of my partner and pal

MURRAY BELMONT

who was called home on Sunday, Oct. 15th. I will never forget him.

SAM CARLTON

Funeral services were held at Campbell's Funeral Church this morning, Wednesday, at 10 o'clock.

The N. V. A., of which the dead man was a member, took part in the services. He leaves behind his sister, Florence, also on the stage, and his mother.

VAUDEVILLE BILLS

(Continued from page 29)

Klass & Brilliant. (Second Half)—Carl & Emma Frabel—Stevens & Laurell—Crescent Comedy Four—Archer & Belford.

Delaney Street (First Half)—Chas. Wiles—Challia & Lambert—When We Grow Up—Wm. Dick—Uptown & Down. (Second Half)—Ward & Zeller—Washington Trio—Geo. Alexander & Co.—Fox & Mayo—Sheffell's Revue.

Greeley Square (First Half)—Carl & Emma Frabel—Henry & Adelaide—Will H. Ward & Co.—Geo. Alexander & Co.—American Comedy Four—Tarzan. (Second Half)—Lucy Gillette & Co.—Murphy & Long—Mr. & Mrs. Norman Phillips—Browning & Davis—Millicent D'Armond & Co.

National (First Half)—Stevens & Laurell—Mammy—Mr. & Mrs. Norman Phillips—Ralph Whitehead—Dance Dreams. (Second Half)—LaToy Bros.—Brennan & Wynne—Money Is Money.

BROOKLYN

Palace (First Half)—Chad & Monte Huber—Boys of Long Ago—Gary & Baldy—Franchini Bros. (Second Half)—Challis & Lambert—Fred Gray & Co.—Kee Tom Four—Elizabeth Solti & Co.

Warwick (First Half)—Sinclair & Gray—Bell & Baldwin—Helen Davies & Co.—Calvin & O'Connor—Elizabeth Solti & Co. (Second Half)—O'Connell & Nicholas—Gulport & Brown—Klass & Brilliant.

Fulton (First Half)—Xio Duo—Brennan & Wynne—Headliners—Frank Mullane—Lucy Gillette & Co. (Second Half)—Aerial Butters—Wardell & La Coste—Tower & Darrell—Tarzan.

Gates (First Half)—Russell & Hayes—Norton & Wilson—Crescent Comedy Four—Little Cinderella. (Second Half)—Chad & Monte Huber—Eckhoff & Gordon—Frank Mullane—Up-town & Down.

Metropolitan (First Half)—Maurice & Grlie—Archer & Belford—Hughes & Pam—Sheffell's Revue. (Second Half)—Salla Bros.—North & Keller—Eastman & Moore—McCormack & Irving—Vera Hurt—Saxi Holtsworth Co.

BOSTON

Orpheum—Stanley & Attre—McKenna, Banks & Co.—Chas. F. Seamon—Little Lord Roberts—Eddie Lambert & Co.—Primrose Minstrels.

BALTIMORE

Loew—LaFleur & Portia—Armstrong & Tyson—Fred Weber & Co.—Cameron & O'Connor—Dance Evolution.

BUFFALO

State—Lallege Duo—Miller, Packer & Sels—Criterion Four—Gordon & Healy—Bits & Pieces.

HOBOKEN

Loew (First Half)—Olga & Nichols—Morley & Mack—Perwave & Shelly—Three Martells. (Sec-

ond Half)—Hori & Nagaim—American Comedy Four—Eddie Clark Co.—Alton & Allen—Girl from Toyland—Viola Dana.

LONDON, ONT., CAN.

Loew (First Half)—Smilletta Girls—Goforth & Mack—Allen & Canfield. (Second Half)—Mack & Brantley—Roeber & Gold—Armstrong & Gilbert Sisters.

MONTREAL, CAN.

Loew—Cliff Bailey—Mack & Gladys Berga—Carl & Inez—Senna & Stevens—Mabel Blondell Revue.

NEWARK, N. J.

Loew—Frear, Baggott & Frear—Ubert Carleton—Fred Schwartz & Co.—Hart, Wagner & Ellis—Newark Follies.

OTTAWA, ONT., CAN.

Loew—Theodore Trio—Fletcher & Pasquale—Lillian Steele & Co.—Barton & Sparling—Mamie Smith & Jazz Band.

PROVIDENCE, R. I.

Emery (First Half)—Ward & Zeller—Pesci Duo—Philbrick & DeVoe—Kimberley & Page—Wilson & Kelly—Gordon, Grlie & Gordon. (Second Half)—Jim & Jesse Burns—Irving & Elwood—Billy Saxton & Co.—Race & Edge—Seven Musical Spillers.

SPRINGFIELD, MASS.

Broadway (First Half)—Jim & Jesse Burns—Irving & Elwood—Billy Saxton & Co.—Race & Edge—Seven Musical Spillers. (Second Half)—Pesci Duo—Wilson & Kelly—Kimberley & Page—Philbrick & DeVoe—Gordon, Grlie & Gordon.

TORONTO, ONT., CAN.

Loew—Chas. Ledeagar—Mack & Dean—Mabel Tulliaferro & Co.—Quinn & Caverly—Roma Duo.

WASHINGTON, D. C.

Loew—Ergottl & Herman—Warman & Mack—Frey & Rogers—Keating & Ross—Stepping Around.

SHUBERT VAUDEVILLE

Week of October 22, 1922

Weber & Fields—Philadelphia—Chestnut St. O. H.

Plenty of Pep—Washington—Belasco. Hello Miss Radio—Baltimore—Academy of Music.

Hello, New York—Altoona, Pa.—Michler; Zanesville—Weller; Wheeling—Court.

Ritz Girls of 19 and 22—Pittsburgh—Aldine. Oh, What a Girl—Cleveland—State.

Main St. Follies—Chicago—Garrick. Funmakers—Indianapolis—Park.

Success—Louisville—Shubert. Echoes of Broadway—Cincinnati—Shubert.

Rose Girl—St. Louis—Empress. Hello, Everybody—Open week.

Carnival of Fun—Omaha—Brandeis. Broadway Follies—Minneapolis—New Garrick.

Laughs & Ladies—St. Paul—New Palace. Midnight Rounders—Open week.

Say It With Laughs—Chicago—Englewood. Whirl of New York—Detroit—Detroit O. H.

20th Century Revue—Toronto—Princess. Troubles of 1922—Buffalo—Criterion.

Midnite Revels—Open week. Stolen Sweets—Open week.

Zig Zag—Worcester—Worcester; Fall River—Bijou.

Facts & Figures—Boston—Majestic. Spice of Life—Hartford—Shubert Grand.

Steppin' Around—New York—Central. Town Talk—Jersey City—Central; Union Hill—Lincoln.

Gimme A Thrill—Brooklyn—Crescent. As You Were—Astoria—Astoria; Boro Park—Boro Park.

Follies of 1922—Newark—Shubert.

CIRCUS ROUTES

Gollmar Brothers—Crossett, Ark., Oct. 18; Warren, 19; McGeebe, 20; Clarendon, 21. Sells-Floto Circus—Laurel, Miss., Oct. 18; Brookhaven, 19; Natchez, 20; Vicksburg, 21.

"THE FOOL" COMING IN

Selwyn and Company will bring Channing Pollock's new play, "The Fool," to the Selwyn Theatre on next Monday evening, where it will succeed Martin Brown's comedy, "The Exciters."

The Pollock play has been presented out of town and drew down creditable notices. Consequently its advent here is awaited with due expectation.

The cast, which is an unusually large one, includes James Kirkwood, Pamela Gaythorne, Henry Stephenson, Robert Cummings, Maude Truax, Geoffrey Stein, Frederick Voeding, Rollo Lloyd, Arthur Elliott, Frank Sylvester, Sara Southern, Adrienne Morrison, Wanda Lawrence, Lillian Kemble, Roy Gordon and Rhea Martin.

IRISH BAND TOUR STARTS

The Irish Band, which arrived in the United States during the past week for an American tour, began their tour at the Broad Street Theatre, Newark, Sunday, where they were received by a large audience. The Band will play at the Hippodrome early in November.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Star and Garter, Chicago, 16-21; Empress, Chicago, 23-28.

Dig Jamboree—Gayety, Louisville, 16-21; Gayety, St. Louis, 23-28.

Billy Watson Beef Trust—Grand, Worcester, 16-21; Miner's Bronx, New York, 23-28.

Bon Tons—Gayety, Boston, 16-21; Grand, Worcester, 23-28.

Broadway Brevities—Gayety, Milwaukee, 16-21; Columbia, Chicago, 23-28.

Broadway Flappers—Empress, Chicago, 16-21; Gayety, Detroit, 23-28.

Bubble Bubble—Casino, Brooklyn, 16-21; Majestic, Scranton, 23-28.

Chuckles of 1923—Empire, Newark, 16-21; Orpheum, Paterson, 23-28.

Dave Marion's Own Show—Columbia, Chicago, 16-21; Star and Garter, Chicago, 23-28.

Flashlights of 1923—Colonial, Cleveland, 16-21; Empire, Toledo, 23-28.

Follies of the Day—Gayety, Omaha, 14-20; Gayety, Minneapolis, 23-28.

Frank Finney Revue—Lyric, Dayton, O., 16-21; Olympic, Cincinnati, 23-28.

Folly Town—Gayety, Montreal, Can., 16-21; Gayety, Boston, 23-28.

Giggles—Hurtig & Semon's New York, 16-21; Newburg, 23-25; Poughkeepsie, 26-28.

Greenwich Village Revue—Gayety, Washington, 16-21; one nighters, 23-28.

Hello Good Times—Stone, Binghamton, 18; Colonial, Utica, 19-21; Gayety, Montreal, Can., 23-28.

Sam Howe's Show—Gayety, Detroit, 16-21; Empire, Toronto, Ont., 23-28.

Hippity Hop—Gayety, Pittsburgh, 16-21; Colonial, Cleveland, 23-28.

Jimmie Cooper's Beauty Revue—Olympic, Cincinnati, 16-21; Gayety, St. Louis, 23-28.

Keep Smiling—Empire, Providence, 16-21; Casino, Boston, 23-28.

Knick Knacks—Empire, Toronto, Ont., 16-21; Gayety, Buffalo, 23-28.

Let's Go—Open, 16-20; Gayety, Omaha, 21-27.

Maid of America—Gayety, Rochester, 16-21; Lyceum, Ithaca, 23; Lyceum, Elmira, 24; Stone, Binghamton, 25; Colonial, Utica, 26-28.

Mimic World—Gayety, St. Louis, 16-21; Gayety, Kansas City, 23-28.

Mollie Williams' Show—Gayety, Buffalo, 16-21; Gayety, Rochester, 23-28.

Radio Girls—Casino, Philadelphia, 16-21; Palace, Baltimore, 23-28.

Reeve's Show—Newburg, N. Y., 16-18; Poughkeepsie, 19-21; Empire, Brooklyn, 23-28.

Rockets—Majestic, Scranton, 16-21; Casino, Philadelphia, 23-28.

Sing On It—Empire, Toledo, O., 16-21; Lyric, Dayton, O., 23-28.

"Sliding" Billy Watson, Fun Show—Miner's, Bronx, 16-21; Empire, Providence, 23-28.

Social Maids—Orpheum, Paterson, 16-21; Majestic, Jersey City, 23-28.

Step Lively Girl—Gayety, Kansas City, 16-21; open, 23-27; Gayety, Omaha, 28-Nov. 3.

Talk of the Town—Columbia, New York, 16-21; Casino, Brooklyn, 23-28.

Temptations of 1923—Casino, Boston, 16-21; Columbia, New York, 23-28.

Town Scandals—Majestic, Jersey City, 16-21; Hurtig & Semon's, New York, 23-28.

Wine, Women and Song—Palace, Baltimore, Md., 16-21; Gayety, Washington, 23-28.

Wonder Show—Empire, Brooklyn, 16-21; Empire, Newark, 23-28.

Youthful Follies—One nighters, 16-21; Gayety, Pittsburgh, 23-28.

MUTUAL CIRCUIT

Broadway Belles—Empire, Hoboken, 16-21.

Band Box Revue—Olympic, New York, 16-21.

Baby Bears—Plaza, Springfield, Mass., 16-21.

Follies and Scandals—Broadway, Indianapolis, 16-21.

Frances Farr and Her Pacemakers—Folly, Baltimore, 16-21.

Georgia Peaches—Howard, Boston, 16-21.

Heads Up—Lyceum, Columbus, 16-21.

Hello Jake Girls—Majestic, Albany, 16-21.

Jazz Babies—One nighters.

Kandy Kids—Open, 16-21.

Laffin Thru 1922—Waterbury, Conn., 19-21.

London Gayety Girls—Band Box, Cleveland, O., 16-21.

Lid Lifters—Family, Rochester, 16-21.

Mischief Makers—Garden, Buffalo, 16-21.

Monte Carlo Girls—Utica, N. Y., 16-21.

Pell Mell—Wilkes-Barre, 16-21.

Pepper Pot—Bijou, Philadelphia, 16-21.

Pat White and His Irish Daisies—Star, Brooklyn, 16-21.

Playmates—Gayety, Brooklyn, 16-21.

Runaway Girls—Empire, Cleveland, 16-21.

Smiles and Kisses—Lyric, Newark, 16-21.

PHILIPS TO BE FOREIGN REP.

William C. Philips, sailed Tuesday for Europe on the S. S. *Resolute*, to take up his duties as representative of the United Plays, Inc., abroad, for an indefinite period. Mr. Philips will cover such territory as London, Paris, Berlin and Vienna, with his general headquarters in Berlin, and will secure many European stage successes as fast as they are brought out.

His first stop will be at London where the United Plays, Inc., will develop its business more thoroughly, and where he expected to close a deal for the American rights to Franz Molnar plays and the operettas of Jean Gilbert, composer of "The Lady In Ermine."

LETTER LIST

LADIES

Atkinson, Daisy

Avery, Mrs. Gertrude

Brandon, Belle

Brenon, Kathleen

Burke, Grace

Burnett, Babe

Fernandes, Beba

Gibson, Helen

Haight, Lola

Holliday, Irene

Horton, Myrtle

Hulse, Mrs. Dick

Hynes, Mrs. A. L.

Jackson, Anna

Jones, Maybelle

La Berger, Elsie

Livingson, Helen

Mack, Mrs. Gil

Metzler, Edna

MILLER, HAZEL

O'Connor, Kitty

Orth, Alice

Roberts, Edna

Stirling, Jessie B.

Sirk, Elsie

Thiede, Peggy

Washington, Fannie

West, Ada

Woods, Margaret

Woods, Patsy

GENTLEMEN

Alban, C.

Brennan & Mack

Cavanagh, Jerry

Cunningham, Joe

Drew, Philip Y.

Evans, Harry

Farrell & Evans

Fitzgerald, J. H.

Gaylord, Charles

Harria, Billy

Harvia, Harold

Joyce, Jack

Aryan, Kelson

Kennedy, Sam

Morton, Jr.

Machedon, Bros.

Nordstrom, Leroy

Beld St. John

Trio

Rogers, Harry

Saulsby, C. H.

Searles, Arthur

Shesley (Shesley's Carnival)

Shubert, Eddie

Wynters, Stock

Co., Charlotte

ANNE NICHOLS WANTS THEATRE

Anne Nichols, author-producer of "Abie's Irish Rose," at the Republic, is negotiating to take over a theatre to be used exclusively for her own production. Miss Nichols has placed a second company of her current comedy success in rehearsal. This company will play western time. She is also writing a new comedy, without title as yet, to be done when the "Abie" show goes out.

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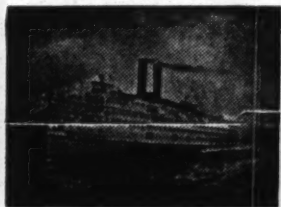
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